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Photograph by Albert Petersen

MARY LOUISE CURTIS BOK

Founder and President of the Curtis Institute of Music, Recently Was Decorated With the Knight's Cross, First Class, Austrian Order of Merit. In 1931 Mrs. Bok Was Decorated by the Polish Government With the Order of Polonia Restituta

LOTTE LEHMANN,
soprano of the Metropolitan Opera, sang the role of Tosca at the Metropolitan on January 30.

RUTH MILLER and MARIO CHAMLEE
at their home in Wilton, Conn., examining a huge honey comb discovered in a hollow column of their porch. Mr. Chamlee is giving his New York recital on April 5. He and Miss Miller sang in Albany, N. Y., on January 25 in a benefit concert for the music department of Hoosac School. Governor and Mrs. Lehman were patrons. On February 7 and 8 Mr. Chamlee sang Faust with the Eastman School of Music Opera in Rochester, N. Y., and will take the same role on February 22 in Toronto. For this performance Miss Miller is to be Marguerite. The conductor is Richard Hageman.

PERCY GRAINGER,
appears in New York recital, his only one this season, at Town Hall tomorrow evening (February 16).

ALEXANDER BRAILOWSKY
gives his first New York recital in four seasons at Carnegie Hall on February 17. This will be his only New York appearance this season. The Russian pianist includes on his program the Bach-Busoni toccata and fugue in D minor; Pastorale and Capriccio (Scarlatti); Etudes Symphoniques (Schumann); Pictures at an Exhibition (Moussorgsky), and a group of Chopin.

JOHN CHARLES THOMAS RECEIVES SENATE AWARD FROM STUDENTS OF NORTHEAST HIGH SCHOOL, PHILADELPHIA.
Left to right, Jerome Goodman, cheer leader; Dr. Theodore S. Rowland, principal; John Charles Thomas; Charles A. Yahn, director of assemblies; Richard Hoseman, cheer leader. The Senate Award was voted by 4500 young men students as a tribute to "America's most popular baritone." The resolution of the Student Council, in awarding this testimonial to him, read as follows: "Award to John Charles Thomas, America's most popular baritone, in recognition of his splendid contribution to the musical life of the entire nation, through his inspiring public renditions by radio, concert and opera."

GOETA LJUNGBERG
is making guest appearances with the San Carlo Opera Company on the Pacific Coast. (Photo by American-Swedish News Exchange.)

QUEENA MARIO,
soprano of the Metropolitan Opera, gave a New York recital at Town Hall on February 11. Celius Dougherty was at the piano. (Photo by Herbert Mitchell.)

LODOVICO ROCCA,
composer of the opera Il Dibuk recently presented at the Royal Opera of Rome. Il Dibuk is to be performed in ten American cities next spring. The picture, taken by Stella Saxton, Rome correspondent of the Musical Courier, shows Maestro Rocca at the Goethe Monument, in Villa Umberto, Rome.

GLADYS SWARTHOUT with FRANK CHAPMAN,
her husband, on vacation in Nassau preceding Miss Swarthout's return to New York for appearances at the Metropolitan Opera and the opening of her second picture, Give Us This Night.

(See Inside Back Cover for Additional News Pictures)

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Beecham as Artistic Head Plans Covent Garden Season

May Succeed Toye as General Director—Death of King Halts Music—Menuhin Children Triumph—Weingartner Conducts—London to Hear Flagstad in Opera

By CÉSAR SAERCHINGER

LONDON.—Covent Garden has lost its managing director, or as we should say, general manager, once again. Geoffrey Toye, who has been the man behind the guns—big and little—for the last two seasons, has resigned as the result of "differences of opinion" with the board of directors. When Toye assumed the management in 1934 as the third director since the war at the head of the fourth business organization to run the opera house within fifteen years, it really looked as though this combination was the permanent solution; especially because Sir Thomas Beecham, the logical personality for the post, has become its effulgent figure-head with the title of artistic director. But it seems that stability has not yet been reached in the operatic affairs of this most stable of all countries. Compared to London, New York with its long-term Metropolitan managers is a model of conservatism and permanence.

Sir Thomas Beecham, interviewed in New York, opined that the office of managing director would probably be discontinued. This means that Sir Thomas, the titular artistic director, will in all likelihood be the *de facto* general manager. Color is lent to this statement by the fact that in the announcement for the spring season Sir Thomas figures only as one of four conductors, the others being Furtwängler, Hans Knappertsbusch and Vincenzo Bellezza, which indicates that instead of taking the lion's share of conducting, he will confine himself to a few performances and devote himself to general supervision. Sir Thomas, it is stated, has been spending much of his time in New York at the Metropolitan and engaging artists for Covent Garden; in fact, he is credited with developing the policy of "exchanging stars" with New York as far as this is practicable—in other words a return to the good old inter-continental policy of Messrs. Grau and Higgins before the war.

Among the artists already engaged are Kirsten Flagstad, who will be new to London, Elisabeth Rethberg, Frida Leider, Tiana Lemnitz, Rudolf Bockelmann, Giacomo Lauri-Volpi, Herbert Janssen, Ezio Pinza, Torsten Rolf and Ludwig Weber, of the Munich Opera.

ALL-THE-YEAR-ROUND OPERA

Beyond this, Sir Thomas continues to hold to the ideal of all-the-year-round opera, which thus far has been a perennial pious wish. Geoffrey Toye made a start with his London and Provincial Opera Society, which was hardly successful, and a closer collaboration with the Sadlers' Wells Theatre, which held some real promise of a home-grown operatic culture. How far this is to be continued, remains to be seen.

Mr. Toye must be credited with the partial modernization of Covent Garden Opera House, the enlargement of the stage and building of new dressing rooms, the installation of a modern lighting system, a cyclorama and other improvements which for the first time have made a reasonably modern stage production possible. Also he claims that the financial condition of both Covent Garden and Sadlers' Wells is "more promising today than at any time since the war."

What one may hope from the promised Beecham *régime* is, perhaps, a little more adventurous repertoire and a longer season. The coming one, beginning on April 27, is thus far limited to seven weeks; no novelties are promised and the only new stage productions are Rigoletto and Les Contes d'Hoffmann.

NEW BALLET CREATED

While looking forward to these distant joys, Londoners of the West End variety content themselves with ballet, which nowadays is more actually popular than opera. The latest creation in that line is a full-length ballet-pantomime or masque entitled David, and based on the biblical story of that miraculous youth. The music is by one Maurice Jacobson and is neither more nor less than ballet music should be. He avoids Oriental *clichés* to a great extent and goes back to ancient sources such as the *Tonus Peregrinus*, set to a Hebrew text and sung during David's dance before Saul. The choreography is by Keith Lester, an English disciple of Fokine *et al.* It is attacked by some experts, praised by others; I am not competent to judge which are right. Anton Dolin, who dances the title role, is the hero of the evening, supported by the Dolin-Markova Ballet Company whose season at the Duke of York's Theatre has been drawing the *cognoscenti* for weeks. Jacob Epstein, the famous sculptor, has provided a remarkable backdrop by way of scenery.

At Sadlers' Wells, too, the ballet rules at the moment. Sir Thomas Beecham's arrangement of Handel pieces for a choreographic composition by Balanchine, entitled The Gods Go a-Begging, has been restaged by Ninette de Valois and produced with great success by the Sadlers' Wells ballet company.

KING'S DEATH SILENCES CONCERT HALLS

Concert life has been moving sluggishly since the holidays, and at the moment of writing has been interrupted by the death of the King. The most glamorous event during the week previous to this was the appearance of Yehudi and Hephzibah Menuhin before their much-advertised retirement for two years. The Queen's Hall was completely filled with the dressiest audience that

(*Continued on page 32*)

Los Angeles Applauds Winter Concert Events of Interest

Return of Marion Talley in Recital Creates Enthusiasm in California City—Klemperer Conducts Program for Students—Pro-Musica Offers Hindemith Works

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The most notable event of the week was the concert given by Marion Talley in the Biltmore Hotel on February 5, under the auspices of the Pan Pipers of the Assistance League. Her meteoric rise to eminence at the Metropolitan Opera a few years ago has invested her with one of the most glamorous auras of romance, and attracted an enthusiastic audience to attend her first appearance here in several years.

The event was interpolated into the midst of an automobile show at the hotel, and the stage was somewhat incongruously flanked by two cars. However, students of symbolism might take this to mean that Miss Talley is "going places" in her motion picture debut, which is soon anticipated.

Certainly the diva's clear, sweet tones should register well over the studio microphones. They held an appealing, flute-like quality, of almost instrumental timbre. Her style was particularly refreshing, especially in the songs, wherein her phrasing was notably fine. Her enunciation was especially praiseworthy, delivering the textual message of each song with the utmost clarity.

The florid passages of Handel's Oh, Had I Jubal's Lyre were given with an ease that disguised their technical difficulties. Mozart's Wiegenlied was suitably tender, and the first group concluded with a felicitous Mermaid's Song of Haydn, a delightful opus of unhackneyed charm.

She contrived to make unusually palatable the rococo elaborations of the aria from Mozart's Il Re Pastore, which was enhanced by a beautifully played violin obbligato by Sylvain Noack. The *cadenza* was delectably clean cut. The Ballade du Roi de Thule et Air des Bijoux from Gounod's Faust were given with considerable feeling.

Her next group was perhaps the most grateful of her program, beginning with a delightfully sung Snowflakes by Cowen. A little gem was Merikanto's romantic narrative, A Fairy Story by the Fire. In happy conclusion was Benedict's The Wren, the most coloratura offering of the program. As a final number the Strauss-LaForge Storielle de Bosco Viennese won a warm ovation.

Encores were a lilting Swedish folk-song, Nevin's poignant Little Boy Blue and a coquettish Habanera of Lecuona. Arthur Rosenstein supplied competent pianistic accompaniments. It may be noted that Miss Talley has complied with movie demands for a svelte figure.

The assisting artist on the program was Gladys Koven, who won warm applause with her smoothly assured piano work. Besides a Rameau Gavotte and Variations she gave the Schumann Arabesque and the Chopin C sharp minor Scherzo with MacDowell's Rigaudon for encore.

KLEMPERER DIRECTS STUDENTS' CONCERT

On February 1 was the first of a series of four student concerts played by the Philharmonic Orchestra under Otto Klemperer's direction in Royce Hall at the University of California. A large crowd was in attendance, despite a pouring rain, and as only a proportion appeared to be students, it may be assumed that many residents of Westwood and the Santa Monica district took

(*Continued on page 24*)

Florentine Orchestra Enjoys Resident Americans' Support

Symphonic Season Starts Brilliantly — Gui and de Sabata Lead Inaugurals—Zecchi Plays Three Piano Concertos—Lener Quartet Appears

By DOROTHY NEVILE LEES

FLORENCE.—The inaugural concert of the 1935-1936 symphonic season of the Florence Symphony Orchestra, took place in the Comunal Theatre, December 29, under the direction of Vittorio Gui who has guided and trained this fine ensemble ever since its foundation—a foundation which due principally to the initiative and munificence of a group of American residents in Florence, has proved of inestimable value in the musical life of one of the world's favorite cities.

It says much for the vitality of the orchestra and for the esteem in which it is held by the Florentines that, even in the present difficult period, it has been found possible to continue its activities and to organize the splendid series of concerts which has just begun.

The inaugural concert, selected from German and Italian sources, comprised Brahms (Academic Overture), Beethoven (sixth symphony), Respighi (Pines of Rome) and Wolf-Ferrari (pieces from I Quattro Rusteghi and The Secret of Suzanne). The highly finished interpretation of the entire program won rounds of hearty applause for Maestro Gui and his musicians.

DE SABATA CONDUCTS

The second concert of the season, given on New Year's Day, was directed by Victor de Sabata, musical director of the Scala. Returned from Vienna where he conducted at the State Opera (Verdi's Otello) and the Philharmonic, Maestro de Sabata gave us an intriguing program consisting of Beethoven (third symphony), Verdi (prelude to fourth act of Traviata), Wagner (Tannhäuser Overture), Bela Bartok (Bilder aus Ungarn, first time in Florence), and Renzo Bossi (Palio di Siena, first time here). As the last-named is not so well-known as its program companions, it might be well to say that Renzo Bossi, young Italian composer, son of the organist-composer Enrico Bossi, has devoted much of his energies to the illustration of the ancient popular ceremonies and celebrations of Italy. In the present opus he musically presents the world-famous Palio of Siena, the horse race which takes place twice a year in the heart of the lovely old city, in the presence of an immense concourse of people, and along with which is a gorgeous pageant of *cinquecento* costumes, waving silken banners, and brilliant figures, with a truly medieval revival of factional feeling and bitter rivalries between the various *contrade* or ancient divisions of the town. The splendor, solemnity, excitement, drums, trumpets, sound of galloping horses, the frenzy of the onlookers, the booming of the great bell of the Torre del Mangia, all this and more, has been absorbed by Bossi and

(*Continued on page 32*)

Comic Opera Flood Engulfs Berlin

New and Old Operettas Show Box Office Results—Daughter of Leo Slezak Sings and Plays Violin in The Merry Widow

By HEINRICH FRANKE

BERLIN.—The Staatsoper has come out with a new operetta by Eduard Künneke, entitled The Great Sinner. Sybilla, young widow of the Duke of Baden-Baden, when asked what epitaph she would like to have on her tomb, replies, "Call me 'The Great Sinner'," the story taking place in the *rococo* epoch when the nobility and royalty knew how to amuse themselves and gave much time to amorous pursuits and refinements.

The subject—Sybilla's love escapade with a handsome cavalier, and her subsequent renouncement of the tender passion—lends itself to gorgeous scenes and costumes, and Benno von Arent, who did this part of the production, has achieved a glittering, shining job. The ballets, especially one that deals with gossiping ladies, had frenetic applause and had to be repeated.

The music (conducted by the composer) is not on the same level as the show. Künneke is an excellent and fertile composer of operettas, but in The Great Sinner his ambition, it would seem, was to bring the form as near as he could to the precincts of opera, the result being that instead of warbling Lieder or *Schlagers*, the chief singers have to busy themselves with *bona fide* arias. The cast, splendid in every detail, included Helge Roswaenge (Johann), Tiana Lemnitz (Sybilla), Carla Spletter (Baroness Jakobe), Margarete Arndt-Ober (Countess Arabella) and Carl Neumann (Sommerfeld).

MORE OPERETTA

The Deutsche Opernhaus also featured operetta, presenting The Merry Widow. by Lehar. Sold-out houses justify its presentation. A cabaret scene in the third act, written by Rolf Siewert and acted by Eduard Kandl (Negus) brought down the house. Margaret Pfahl was a charming, brilliant Widow, and it goes without saying that many men in the audience envied Count

(*Continued on page 28*)

Kindler Heard as Director and Cellist in Washington All-Brahms Programs

National Symphony Orchestra Assisted by Myra Hess in Concerto Reading—Chamber Music Event Enlists Seven Artists—Recitals by Roth Quartet, Grete Stueckgold, Charles Kullmann and Alexander Sklarevski

WASHINGTON, D. C.—Two of the outstanding concerts of the season were given before large audiences and with hundreds turned away. The first occurred when Dr. Hans Kindler conducted the National Symphony Orchestra with Myra Hess, pianist, as soloist in an all-Brahms program at Constitution Hall on February 2, marking the forty-second Sunday concert. The second happened when Dr. Kindler was heard as cellist in a Brahms concert of chamber music at the historical Memorial Continental Hall on February 3, in which Myra Hess, piano, George Wargo, viola, and the Musical Art Quartet (Sascha Jacobsen, first violin, Paul Bernard, second violin, Louis Kievman, viola and Marie Roemaet-Rosanoff, cello) also appeared.

Rapturous applause and a demonstration of genuine enthusiasm were tendered Miss Hess and Dr. Kindler at the symphony concert. Kindler's baton interpreted magnificently the Tragic Overture and the symphony (No. 2) in D major. Miss Hess played the concerto in B flat major in such a way as to place her among the world's great artists.

CHAMBER MUSIC PROGRAM

Dr. Kindler, one of the great present-day cello virtuosi, offered a musical treat to the Washington audience when he appeared in the chamber music concert. This program opened with the sextet (op. 36, No. 2) in G major, in which Dr. Kindler, Mr. Wargo, violist, member of the National Symphony Orchestra, and members of the Musical Art Quartet participated. The second number was an exquisite interpretation of the quartet (op. 51, No. 2) in A minor by the Musical Art Quartet. The highlight was the performance of the last number, trio (op. 101, No. 3) in C minor by Miss Hess, piano, Mr. Jacobsen, violin and Dr. Kindler, cello, thereby concluding two of the greatest musical events offered to the Washington music lovers.

ROTH STRING QUARTET IN CONCERT SERIES

Five concerts, ending January 31, were offered by the Roth String Quartet of Budapest before distinguished audiences at the Chamber Music Auditorium of the Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation.

Feri Roth and Jeno Antol, violins, Ferenc Molnar, viola, and Janos Scholz, cello, comprising the personnel of the quartet, are artists of high order. Their interpretation of the works of modern composers conveyed, in their precision and finesse, thorough knowledge. The works presented were by Malipiero, Tansman, Bartok, Moore, Kosa and Martinu, with a Haydn quartet ending each program. The quartet of Douglas Moore, dedicated to the Roth Quartet, was played in public for the first time.

STUECKGOLD-KULLMANN RECITAL

Grete Stueckgold and Charles Kullmann offered a delightful recital at the Wednesday Morning Musicale on February 5, at the Mayflower Hotel, sponsored by Mrs. Lawrence Townsend.

Both artists of Metropolitan Opera fame were in excellent voice. In the several groups Mme. Stueckgold offered, her best attainments were in Der Nussbaum (Schumann) and La Danza (Rossini). Mr. Kullmann possesses a voice of rare beauty and wide range. The new tenor excelled in the singing of La Donna e Mobile from Rigoletto, Allerseelen and My Lovely Celia (Strauss) and In the Silent Night (Rachmaninoff).

SKLAREVSKI IN PROGRAM

Alexander Sklarevski, Russian pianist and pupil of Busoni, offered a piano recital before a large audience at the large ballroom of the Hotel Shoreham on February 5. The audience included many Baltimoreans. The recital was under the auspices of the Institute of Arts and Sciences of the Cleveland Park Congregational Church, of which Rev. Joseph S. Loughran is director.

Mr. Sklarevski, who heads the piano department of the Peabody Conservatory of Music in Baltimore, is the pedagogue of many artist-pupils in Baltimore and Washington. His program was performed with brilliance and finesse. The first group included the organ fantasie and fugue in G minor (Bach-Liszt), Two Songs Without Words—Lost Illusions and Hunting Song (Mendelssohn) and The Linden Tree (Schubert-Liszt). Following were the twenty-four preludes of Chopin. The concluding group included the prelude in A minor and barcarolle in F major (Arensky), mazurka in C sharp minor (Tschaikowsky) and Islam (Balakireff). In response to much applause, Mr. Sklarevski offered four encores by Moussorgsky, Chopin and Liadoff.

DR. EDWIN N. C. BARNES LECTURES

Dr. Edwin N. C. Barnes, president of the Washington Musical Institute and music supervisor of the District of Columbia Public Schools, in a lecture before a distinguished audience on February 5, in the recital hall of the Institute, presented highlights of American creative music for the past three hundred years. Dr. Barnes, who has made an intensive study of American music, conducting an extensive correspondence with composers themselves, in his interesting talk linked the whole movement with contemporary history.

The talk was a résumé of the highlights of fifteen weekly lectures to be given by Dr. Barnes, beginning February 12. Helen Marcell Bellman, pianist and accompanist, assists. The lectures deal with Colonial Music, Early Nineteenth Century, Reconstruction and Renaissance, After Two and One-Half Centuries, In Lighter Vein, Folk Music (Indian and Negro themes and native music of various locales), Closing Decade of the Nineteenth Century, Opening Decade of the Twentieth Century, World War Decade, The New Renaissance, and Today and Tomorrow.

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STUDIO MUSICALE

One of the capital's most delightful musicales this season was recently given at the studios of LeRoy Lewis by Catherine Toomay, mezzo-soprano, of New York, Leah Effenbach, pianist, of Baltimore and Washington, and Robert Black, raconteur. Miss Toomay opened the program with a group of Strauss Lieder. Miss Effenbach played a Chopin group, and Mr. Black read two numbers, Longfellow's Robert of Sicily and Rossetti's The Blessed Damosel, with music by Cole and Bliss, respectively.

Miss Toomay delighted her audience with arias from Carmen, and closed the program with a group of English numbers. Both Miss Toomay, who is under the concert management of Vera Bull Hull in New York, and Mr. Black, are pupils of Mr. Lewis, Washington voice teacher. G. S.

Golschmann and Molinari Impress as Guest Leaders of Detroit Orchestra

Nathan Milstein and Isidor Philipp Heard as Symphonic Soloists—Rosa Raisa Returns in Recital—Josef Hofmann's Mastery Fêted

DETROIT.—The tenth subscription concert by the Detroit Symphony on January 30 at Orchestra Hall was directed by Vladimir Golschmann, conductor of the St. Louis Symphony. Golschmann, still a young man, is a brilliant conductor with a clean, incisive beat. He handled the orchestra in masterly fashion, and his readings are those of an ardent temperament, governed by consummate musicianship. It was a diversified program, and included Beethoven's Leonore Overture No. 3, the Mozart D major symphony, Ravel's tantalizing Valse, Strauss' tone poem Till Eulenspiegel's Merry Pranks, the introduction of Moussorgsky's Khovanstchina and the prelude to Wagner's Meistersinger. The audience, not slow to recognide the striking merits of Mr. Golschmann, received him enthusiastically.

MOLINARI CONDUCTS AGAIN

The ninth Detroit Symphony Orchestra concert of the season again had Bernardino Molinari, fiery Italian conductor, and an added attraction in Nathan Milstein, violinist. This was Mr. Milstein's first appearance in Detroit and he achieved great success in Dvorak's violin concerto, op. 53. His playing has poetical charm, acute intelligence and nobility of thought and the large audience showered him with well deserved applause. Musical history has been made since Molinari's appearance here with the orchestra and he has packed them in from pit to dome, his prima donna temperament making him the talk of the town. The program opened with Tschaikowsky's Pathetic Symphony and while every nuance and detail was brought forth, it was not a Russian interpretation, but decidedly in lyrical Italian vein. After the intermission we heard Debussy's L'Isle Joyeuse arranged by Molinari, then Handel's Largo with an arrangement Molinari which was played with charm and beauty and finally Dukas' The Sorcerer's Apprentice.

The final concert conducted by Molinari on January 25, the regular Saturday "pop" affair, was packed to the limit. The soloist of the evening was Isidor Philipp, veteran piano pedagogue, playing the Bach concerto in D for piano, with Mr. Schkolnik, violinist and Mr. Wummer, flutist. There was an authoritative performance by Philipp, technically meritorious, with the counterbalance of orchestral warmth brought to bear by Molinari. The concert again opened with Tschaikowsy's Pathetic Symphony. Molinari closed his memorable stay here with Respighi's Pines of Rome.

RAISA RETURNS IN CONCERT

Rosa Raisa, dramatic soprano of the Chicago Civic Opera, gave her first recital in years in Orchestra Hall, January 24 to a large audience, under the management of the Detroit Concert Society. She combines the appearance of a Greek goddess with an artistic ability of interpretation which made her a favorite with the audience from the outset. Her program, a varied one, had to be supplemented by many encores in which her Jewish folk songs were best.

HOFMANN HAILED AS RECITALIST

Josef Hofmann, pianist, one of the world's few examples of a child prodigy who grew into a mature artist of prime distinction, gave his first recital in many seasons at the Masonic Temple, January 27 before a packed auditorium. The crowds who braved sub zero weather, muffled in furs, heard a widely diversified program to which were added no less than eight encores. Hofmann supremely in control intellectually made fascinating matter of his entire performance to the large and intensely absorbed audience, not a few being students carrying reference scores. It is astonishing how wide a gamut Hofmann traversed in mood and feeling in the twenty-four Chopin preludes and added to the interpretative variety were all the appropriate colors of tone and outstanding mastery in execution. His playing of the Beethoven sonata in A flat major was superb and the gossamer touch and the fluent effortless delicate interpretation that is characteristically Hofmann's was in evidence throughout. There were two of his own compositions on the program under the name of Dvorsky, one a fanciful Penguin the other a brilliantly lighted Sanctuary, as well as Handel's Variations in D minor, Rubinstein's Barcarolle in G major, Liszt's Polonaise in E major, and other numbers.

LECTURE-RECITAL SERIES OPENED BY ORCHESTRA

A series of nine lecture-recitals on music literature by the Detroit Symphony Orchestra and Wayne University was inaugurated January 28 with Edith Rhetts-Tilton lecturing on The Source of Appreciation. The course will allow one semester hour of full University credit for those desiring to do the supplementary reading and to take the final examinations. On February 4 the Wayne University Orchestra, with James Gibb, directing, formed the second recital of the course. The Detroit Symphony Orchestra will play on the February 11 recital, Suite and Symphony; 18, Dance Forms and Rhapsody; 25, Overture, Prelude and Symphonic Poem; March 3, Classicism and Romanticism; 10, Impressionism and Realism; 17, Edith Rhetts-Tilton will lecture on Recapitulation, and March 24 will be devoted to a written review. So far the attendance has been fair.

YOUNG PEOPLE'S CONCERT

An innovation was introduced at the Young People's Concert on a recent Saturday morning in Orchestra Hall, arranged by Edith Rhetts-Tilton, educational director who invited Olga Fricker and her dancers to share the concert with the orchestra. Victor Kolar moved into the pit and the stage was left bare for Miss Fricker and her troupe to reveal the dances. The program opened as usual with a preliminary explanation of the numbers by Mrs. Tilton, first on the list a visualization of Bach's G Minor Fugue, not hitherto used for dancing. The company of fifteen dancers traced for the eye while the orchestra brought to the ear the patterns developed by the interlacing of the themes as they work up to the climax. This was followed by nocturne from Mendelssohn's incidental music to A Midsummer Night's Dream, danced by Miss Fricker and eight of her girls and the third a solo dance by Miss Fricker from Les Petits Riens, a ballet of Mozart's seldom done in this country. For the final part of the program the entire Nut Cracker Suite by Tschaikowsky, familiar on orchestral programs but not since the heyday of Pavlowa performed in Detroit by professional dancers. After Victor Kolar lead the orchestra through the overture, the ballet opened with the march, followed by the Dance of the Sugar Plum Fairy, the Trepak, the Chinese dance, an Arab Dance in which Miss Fricker carried the solo part, the dance of the Reed Flutes and finally again involving the entire company, the Waltz of the Flowers.

EDWIN HUGHES' MASTER CLASS

Edwin Hughes, New York pianist and teacher of renown, conducted his second master class at the Ganapol School of Musical Art, during January attracting a very intelligent class of professionals, his subject being Modern Pianoforte Technic. These master classes are to be continued.

Pavel Pavlik, baritone, gave a costume recital of Folk and Modern Czecho-Slovakian Songs at the Ganapol School of Musical Art January 26 before a large audience. His program included among the moderns Bendl's Two Gypsy Songs, Dvorak's Zalo Dievca, Macan's Svanda Dudak, Spilka's Lullaby and Spilka's Cycle Otec-husband, Zena-wife, Syn-son, Rod-grandsire, Mary Summer was the accompanist. Mr. Pavlik is scheduled to sing later in the season at the Detroit Institute of Arts and we will then give a detailed report. R. C. B.

Sydney Rayner's Current Engagements

Sydney Rayner fulfilled two engagements recently in Chicago. The tenor sang Madam Butterfly with Edith Mason under the auspices of the Chicago City Opera Company and several days later broadcast over Station WGN. February 8 Mr. Rayner sang Don Jose in Carmen, with Richard Hageman directing, in Toronto.

Boston Week Includes Novelties and Array of Prominent Recitalists

Rare Old and New Music Played by New England Conservatory Orchestra under Goodrich—Smeterlin Is Soloist with Koussevitzky Forces—Martinelli, Feuermann, Bartlett and Robertson, and Vienna Choir Boys Applauded

BOSTON.—The visit of the Vienna Choir Boys proved, as always, a distinct pleasure and a change from the more serious side of concerts. The choir is directed this year by Victor Gomboz, who has not toured this country with the boys before. He appeared to be a highly sensitive musician, whom the fatigue of travel did not deter in enthusiasm. They presented, January 31, an operetta of Mozart new to Boston, entitled Reconciliation. The Vienna Choir Boys have a way of re-naming the operas which are arranged for their use, so that one is left a little in the dark as to just what they are doing. It was said that some of the airs were taken from La Clemenza di Tito. Certainly the minuet in the middle was from Don Giovanni. On February 1 the boys presented Schubert's A Song from old Vienna (really Der Häusliche Krieg), which is a better opera for this group in every way. The Mozart offering is not as well put together as Bastien et Bastienne, which they have given in years past. The usual ecclesiastical and secular numbers completed their programs, which were greatly enjoyed.

BARTLETT AND ROBERTSON APPEAR

We were also delighted on February 1 to welcome Ethel Bartlett and Rae Robertson, pianists, back to Boston in an interesting program of works for two pianos given in Jordan Hall. Miss Bartlett and Mr. Robertson are remarkably accomplished and musical in their playing together. We say musical, because this quality is the one that is frequently left beside the way in such recitals. This talented couple played a Bach Sonata in E flat major (originally for organ), Brahms' variations on a theme of Haydn and an attractive English group by such composers as Walton, Bax, Balfour Gardiner and Cyril Scott. The concert was admirably played throughout.

GEBHARD WITH BOSTON STRING QUARTET

The Boston String Quartet lived up on February 3 to the excellence of their playing at their first concert this season. Haydn's Quartet in G major Op. 77 No. 3 was performed with great unity of tone and grace of phrasing. Furthermore the Boston String Quartet has developed a fine sense of style in differentiation between the music of various composers. César Franck's quintet was given with the assistance of Heinrich Gebhard, pianist. This music was also well played, and it was evident that Mr. Gebhard's understanding of the quintet was profound and sympathetic. Frederick Converse's third quartet was given its first performance on this occasion. It is agreeable music, without great intellectual knitting of the brows and yet clearly and logically constructed. Mr. Converse was in the audience and acknowledged the applause. The members of the Boston String Quartet are Harrison Keller, Paul Federovsky, Georges Fourel and Alfred Zighera.

KOUSSEVITZKY LEADS RUSSIAN LIST

A number of concerts were given on February 4. Mr. Koussevitzky returned from his mid-winter vacation to conduct the third concert in the Tuesday afternoon series. Prokofieff's delightful and exhilarating Classical Symphony, Rimsky-Korsakoff's Night on Mount Triglav (from the third act of the opera, Mlada), and Tschaikowsky's Fifth Symphony were played. The Rimsky-Korsakoff work made a better impression on us at this second hearing, so soon after the earlier one this season. Its length is not so obvious, its dramatic and descriptive beauties lovelier. It is a work that certainly bears comparison with the much more famous Scheherazade. The performance was very fine.

NEW ENGLAND CONSERVATORY ORCHESTRA IN NOVELTIES

An extraordinarily interesting concert was given by a chamber orchestra of the New England Conservatory, conducted by Wallace Goodrich in the same evening at George W. Brown Hall. The program consisted of old and new music. Sinfonia and Ritornelli from Monteverdi's Orfeo, transcribed for string orchestra by G. Francesco Malipiero; a Concerto for string orchestra arranged by Felix Weingartner and Jean Jacques Rousseau's overture to Le devin du village were in the former category. The modern music comprised Gustav Holst's Fugal Concerto for flute and oboe, Filip Lazar's Concerto di Camera for battery and twelve instruments and Jacques Ibert's Divertissement for chamber orchestra.

The performance of this unusual concert was entirely adequate, due unquestionably to Mr. Goodrich's inspiration and care in conducting. It was, of course, a little unfair that the Rousseau overture, because orchestrated for woodwind and brass in addition to strings, sounded better than the more soberly arranged Monteverdi and Lully. Monteverdi's sinfonia and ritornelli, which acted as intermezzi in the opera, were originally scored for a full band of viols, brass, organ and so forth, in accordance with the rich musical resources at the court of Mantua. Rousseau's overture was re-scored by Heinrich Scwartz for the Rousseau celebrations in 1912. All this music was most interesting to hear.

Holst's Fugal Concerto has been heard here before, and a delightful and ingenious work it is. The solo parts were well played by Phillip Kaplan and Joseph Lukatsky. Lazar's Concerto di Camera allots the predominating part to the percussion, with accompaniment and elaboration by the twelve other instruments. The music has a very strange effect, but it is not merely eccentric and has definite musical interest. Lawrence White was the competent performer of the "battery." Ibert's Divertissement is a highly, not to say riotously, diverting work, a work that actually makes one laugh aloud. Some

(*Continued on page* 10)

Eidé Norena, Adept in Song and Many Tongues, Is International Artist

Norwegian Prima Donna Soprano of the Metropolitan Discusses Her Far-Ranging Career Before Departure for European Engagements

On the eve of her return to France for operatic engagements at Monte Carlo and the Paris Opéra, Eidé Noréna, the Norwegian prima donna soprano of the Metropolitan Opera Association, was interviewed by a representative of the Musical Courier.

Mme. Noréna was discovered supervising the packing of her luggage and naturally apologies ensued for disturbing her. The attractive, dark-haired beauty of the North accepted these in fluent English.

"How well you speak English, madame."

"It is almost a native tongue to me," she answered, smiling. "I learned it in school in a rudimentary fashion when I was young. and then when I went to Covent Garden in London I perfected myself. Languages interest me very much indeed, and I am not happy until I master a new one so that I can speak it idiomatically and with ease."

AN ACCOMPLISHED LINGUIST

"How many have you at your tongue's end?"

"Six, I think. Italian, French, German, English, Swedish and of course Norwegian, my native language. I learned Swedish when I was in my teens and visiting in Stockholm. The educated Swedes all speak two or three languages, as you probably know, and seize every opportunity to practise one with which they are not familiar. When I was visiting this friend of mine there she insisted upon talking to me in Norwegian or German (which was the other tongue I spoke well at that time). I was very anxious to learn Swedish and it irritated me that she refused to talk it. Finally I made a pact with her. Every morning we spoke Swedish and every afternoon we talked in Norwegian. Evenings we conversed in German. Consequently I went back to Norway after my visit speaking fluent Swedish."

"But no more fluent than your English."

"When the Chicago Opera Company," she admitted, "staged one of Charles Wakefield Cadman's operas several years ago. the officials cast me for one of the leading roles. English, I think. is a difficult language to sing unless the text is written in such a way as to put open vowels on high notes and not too many consonants in juxtaposition."

"Then you believe it is a more difficult vocal language than German?"

"German has many of the same difficulties with consonants that English has, but the 'th's' of English, particularly when they occur in rapid succession, hamper tonal utterance."

"Do you approve of operatic translations in the vernacular. such as the English presentation of Puccini's Gianni Schicchi which was sung the same evening when you were Mimi in La Boheme?"

"That was an excellent production and I think that the audience enjoyed it thoroughly because everyone could understand the text. I don't approve, as a rule, of translating an opera libretto, unless thorough comprehension of the words is necessary for complete appreciation of an opera. I must sing Lucia, Mimi, Gilda and other Italian roles in French when I do them in France because that is the custom of the country, even though I

(Photo by G. Marant, Paris.)

EIDÉ NORÉNA

sang the same parts in Italian when I appeared under Toscanini at La Scala in Milan. Caro Nome is superb to sing in Italian for the vowel sounds throw the voice forward. In the French translation, because of the gutterals in pronunciation, the voice is thrown backward in the throat and it is difficult to secure round tones on high passages."

SINGING FOR INTERNATIONAL AUDIENCE

"How long have you sung at the Paris Opéra. madame?"

"Nine years. I went there from La Scala. because Rouché insisted. It was just one year before I came to America for the first time."

"But you began your career in Norway, didn't you?"

"At the opera in Oslo," Mme. Norena smiled. "I remember that in an opera based on the Nativity, in which I created the role of Mary, Kirsten Flagstad was one of my attendant angels. Then I went to Germany, where I sang in Berlin, Dresden and all the other principal cities. After that came La Scala, Covent Garden, the Paris Opéra, the Chicago Opera and the Metropolitan, where I have been for three seasons.

"Tomorrow I leave for France. I go to Monte Carlo to sing in opera there; then comes Paris. After the close of the season there, I am to give concerts in Germany and in Norway. Last year I gave three recitals within a week in Oslo and the seats were all sold for days before. I was terribly happy. for I had not been home in several years and I had feared that I should be forgotten."

"Do not let us forget you here, madame."

"I shall be back in America next fall for concerts and opera performance. My goodbye now is only *au revoir, auf wiedersehen,* and *a rivederci.*"

H. J.

Bruckner Mass Sung in San Francisco

Symphony Orchestra Aided by Municipal Chorus in Performance—Josef Lhevinne and José Iturbi Rouse Enthusiasm as Soloists under Monteux Baton

SAN FRANCISCO, CAL.—The past week has been an active one for the San Francisco Symphony Orchestra. In addition to its two regular pairs of concerts at the Opera House under the direction of its popular conductor, Pierre Monteux, the orchestra, under the able leadership of Dr. Hans Leschke, aided by the Municipal Chorus of 300 mixed voices and four distinguished soloists, was heard at the Civic Auditorium in a performance of the Bruckner Mass. The Auditorium concert was presented under the auspices of the San Francisco Art Commission.

LHEVINNE HAILED

In the first pair of concerts, Josef Lhevinne, pianist, was heard as soloist in the Tschaikowsky concerto (No. 1) in B flat minor. Again, Mr. Lhevinne revealed himself to be one of the contemporary great. The huge audience found itself enthralled by his finely wrought loveliness of tone, poetic instinct, blended intelligence and sensibility. Mr. Lhevinne is that rarest of artists, a musician who disdains facile triumph and the easiest way.

The purely orchestral numbers on the program were Berlioz' overture Le Carnaval Romain; César Franck's symphonic poem, Les Eolides; and Brahms' first symphony. Had Mr. Monteux played but the Brahms symphony he would have revealed that magic mastery and dynamic force which have revealed under his baton, beauties heretofore undisplayed. Mr. Monteux played the symphony incisively, with hairline attention to details of intonation and shading, the stupendous climaxes in which he delights, and always with tremendous and abounding vitality.

ITURBI IS SOLOIST

At the second pair of concerts, José Iturbi, pianist, appeared as guest soloist in Beethoven's concerto (No. 3) in C minor. That Mr. Iturbi played like a master goes without saying. He is that *rara avis,* a pianist who happens also to be a fine musician. But even that has not contented him; he is a scholar as well—an artist who knows music not merely as a virtuoso knows it, but as a savant and the man of liberal culture knows it.

The symphony of the occasion was the D Major (Haffner) of Mozart. Mr. Monteux read it with charming lightness and humor. Debussy's The Afternon of a Faun; Schumann's Manfred Overture and Ravel's Daphne and Chloe (second suite), made up the remainder of the program.

The Bruckner Mass showed the Municipal Chorus to be in fine estate and the soloists—Esther Green, soprano; Radiana Pazmore, contralto; Raymond Marlowe, tenor, and Everett Jones, basso—to be singers thoroughly in their element in the realm of oratorio. Dr. Leschke conducted with authority.

DANCERS DELIGHT AUDIENCES

Entertainment of a high order was provided by Angna Enters who, under the management of Wilfrid L. Davis, gave an exposition of dance-mime at the Opera House. A large audience manifested delight over Miss Enters' art which in its genre is absolutely unique.

Want Ads and Fridolin on the Road were the two highly amusing ballets presented by Trudi Schoop and Her Comic Ballet in two performances at the Opera House. That the audiences thoroughly appreciated and enjoyed the exceedingly clever dancing and miming of Madame Schoop and her associates was evidenced by peals of hearty laughter and enthusiastic applause. The two pianists, Max Fickel and Lothar Pert contributed in no small measure to the success of the performances. This attraction was presented here under the management of Peter Conley.

C. H. A.

Dino Borgioli in Great Britain

Dino Borgioli has an active spring season planned for him in England and Scotland. On February 23 he is scheduled for a B.B.C. broadcast from London in which he will sing three arias from La Favorita, L'Elisir d'Amore and Manon. Following this the tenor goes to Glasgow and Edinburgh for festivals, returning to London in April for another B.B.C. assignment.

Cleveland Orchestra Pays Homage to Memory of Late John L. Severance

Donor of Severance Hall and Symphonic Patron Honored in Concert Led by Rodzinski—Feuermann a Fêted Soloist—Schnabel, Piatigorsky and Trudi Schoop Ballet Appear

CLEVELAND, O.—Cleveland's cultural life has suffered an irreparable loss by the untimely passing of that generous patron of the arts, John L. Severance. His magnificent gift to his native city, bestowed in memory of his wife, bears his name and is known as the permanent home of the Cleveland Orchestra, whose friend he was in the literal sense of the word. This organization under the leadership of its conductor, Dr. Artur Rodzinski, paid homage to the memory of their genial and kindly mentor by substituting Richard Strauss' tone poem Death and Transfiguration, a work which Mr. Severance loved, for the last number on the twelfth pair of symphony concerts.

Sad as was the occasion of his return after his midseason vacation, Dr. Artur Rodzinski conducted this program with a devotion that transcended every phase of the Strauss opus. Weiner's orchestration of the great Bach C major toccata and fugue was the opening number, followed by Brahms' B flat major concerto in which Severin Eisenberger again distinguished himself by his musicianly and brilliant interpretation. The expert cooperation accorded the artist by Rodzinski and the orchestra added materially to its highly artistic exposition. John Alden Carpenter was represented by a first local performance of his Sea Drift, a deftly contrived tone picture of distinct musical merit, superbly played by the orchestra. The composer was called to the stage and acknowledged friendly applause repeatedly.

FEUERMANN SCORES AS SOLOIST

Emanuel Feuermann was the fêted soloist of the following pair of concerts, this being his first appearance with the orchestra, although previously heard here in recital. Mr. Feuermann chose the Boccherini cello concerto in B flat major and by his exquisite artistry and refinement caused this not overly important composition to create a memorable impression. He was showered with applause by an audience which instinctively felt the superiority of his art. The orchestral portion of this program brought another ovation for Dr. Rodzinski, who offered some of his finest readings of the year with the third Leonore Overture and Beethoven's seventh symphony, delivered with brilliancy and charm versus the dramatic content of the overture. The closing number, one which elicited frenetic applause on the part of an excited audience, was the colorful, glamorous playing of Ravel's Daphnis and Chloe symphonic fragments, second series. A more glowing interpretation than that accorded the work under the compelling baton of Rodzinski is hardly conceivable.

PIATIGORSKY'S RECITAL

The Euclid Avenue Temple Course offered a memorable evening with Gregor Piatigorsky in a full recital of extraordinary cello playing. It seemed a coincidence to have the rare opportunity of listening to two such great cello artists in one week. The young Russian was heard in a varied and highly fascinating program, ranging from an anonymous sonata from the private library of the Saxon King (a lovely work of the eighteenth century) through the Beethoven A major sonata (opus 69), the Francoeur sonata and an array of shorter works by Castelnuovo-Tedesco, Weber, Debussy and de Falla. Several numbers had to be repeated, and at the end of the program the audience was loath to leave the hall until six encores were granted by the artist, who had the expert assistance of Pierre Luboschutz at the piano.

TRUDI SCHOOP BALLET

Trudi Schoop and her comic ballet were the attraction at Public Music Hall, and her expressive antics were much relished by the almost sold out house of Mrs. Brudno's Cleveland Concert Course. She presented Fridolin and Want Ads and gave evidence of an imaginative and picturesque mind as well as suggestive ability and clever mimicry. Hilarity and good spirits reigned supreme

SCHNABEL IN BEETHOVEN SONATAS

Of a different calibre was the last evening of the course, when Artur Schnabel occupied the stage in the exalted company of Ludwig van Beethoven. Mr. Schnabel chose five sonatas in the following order: op. 26; op. 31, No. 2; op. 10, Nos. 1 and 2; and op. 81a. Crystallized into the quintessence of these works, the pianist gave an illuminating exposition of the composer's work of a lifetime. Much was breathtaking in phrase and expressiveness; often the pianist gave the impression of philosophizing at the piano; at times there was an inconsistency as to technical prowess, though it was a highly individualized Beethoven. A capacity house gave him an ovation at the end which was well merited.

HERMAN ROSEN PLAYS VIOLIN CONCERTOS

Herman Rosen was heard in the second recital of his concerto series, offering the Mozart E flat, the Conus and the Brahms concertos, the latter with a new cadenza by the Cleveland violinist and composer, Charles Rychlik, a fine piece of illustrative and effective writing which blended admirably with the movement. Mr. Rosen was particularly at home in the Brahms concerto and made its pages pulsate with the warmth of true musicianship. R. H. W.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

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Melchior Sings 100th Tristan

Lauritz Melchior, heroic tenor of the Metropolitan Opera, sang the role of Tristan for the 100th time on February 14. This is something of a record, as no other tenor has ever before reached the century mark in the part. Jean de Reszke sang approximately forty performances. Mr. Melchior has a record of every performance in the front of his Tristan score, and computes that he has sung the role under twenty-two different conductors, including thirty-three times under Mr. Bodanzky, seventeen times under Mr. Furtwängler, five times under Sir Thomas Beecham, four times under Maestro Toscanini, and has also sung under Leo Blech, Bruno Walter, Erich Kleiber, and Frederick Stock.

He studied the role with Mr. Toscanini at Bayreuth, and has sung it in sixteen different opera houses all over the world, including Bayreuth, Covent Garden in London, Chicago, San Francisco, Vienna, Paris, Berlin, Copenhagen and, of course, the Metropolitan.

Stravinsky's Firebird Played as Overture by Rapee

Stravinsky's The Firebird was played in New York for the first time as an overture by Erno Rapee and the Radio City Music Hall Symphony Orchestra of seventy-five on February 6, continuing for the week's bill at this theatre. The orchestra played a concert arrangement of the suite in four parts: Dance of the Firebird, Dance of the Princesses, Infernal Dance of Kastchei, and Release of the Petrified Prisoners and Wedding Ceremony. The Firebird heretofore has been heard as a ballet and an orchestral suite. Mr. Rapee's associate conductors with the large symphony are Mischa Violin and Jules Silver.

New Features Introduced in Sunday Nights at Nine

Virginia Fair, with two specially written songs by Frank Rowan and Gilbert Wall, has taken her place in Catherine A. Bamman's Sunday Nights at Nine at the Barbizon-Plaza Theatre, New York. The revue has run for more than three months. There is also a new song and dance, Girl Meets Boy by Harold Woodall, performed by Mary Hutchinson and William H. Taft; and, replacing Helen Howe in monologues, is Hildegarde Halliday.

Two Vocal Scholarships Offered by Madrigal Society

The Educational Department of the New York Madrigal Society (established 1920) offers two free radio scholarships to be given by Marguerite Potter, contralto and lecturer. They will be awarded to a singing and speaking voice, male or female, and be judged by an audition committee. Winners are to be presented on the Madrigal Society's regular hour. Information concerning the society's Annual New York Debut Award (to an outstanding singer and instrumentalist) may be secured from the secretary, 817 Steinway Hall, New York.

San Carlo Opera in Forth Worth

Martha and Carmen Sung to Texas Audiences—Virgil Fox Presented in Recital Sponsored by A. G. O.

FORT WORTH, TEX.—Fortune Gallo's San Carlo Opera Company visited the city for the first time in sixteen years, and presented Martha, with Rosalinda Morini, Charlotte Bruno, Rolf Gerard and Stefan Kozakevich in principal roles, and a stirring Carmen, with a cast including Lyuba Senderowna, Aroldo Lindi, Mostyn Thomas and Josepha Chekova. Carlo Peroni, as for several years past, was the conductor. His readings were distinguished in sensitiveness, color and verve.

The American Guild of Organists, through the local chapter, presented Virgil Fox, young American organist, in recital at the First Presbyterian Church. In a program shrewdly balanced to please both the musicians and the average hearers he gave musicianly readings and an astonishing display of technic, especially of the pedals.

The Philomel Choral Club, directed by John Brigham and accompanied by Marie Balch Estes, gave Elgar's King Olaf probably its first presentation in the city. The healthy yet imaginative strength of the work impressed a large audience. Soloists were J. J. Patterson, Mrs. Theo. Cromer, L. D. Scurlock, Robert Pratt, Audie Goad, John Brigham, William Parr, Mayme Barlow, Marion Ringler, Mrs. Thomas E. Ball and J. F. Anderson.

The Pro Arte String Quartet, in its monthly concert, played the D minor posthumous quartet of Schubert. The guest pianist was Keith Mixson, of the Texas Christian University faculty, who, with Marius Thor and Samuel Ziegler, played the Dvorak Dumky trio. Ellen Jane Lindsay, soprano, of Texas Wesleyan College, was vocal soloist.

Jeannette Tillett and Arthur Faguy-Cote, of the Fort Worth Conservatory appeared in joint recital, with one of the largest crowds of the season attesting their popularity and applauding their offerings. E. C. W.

Molinari to Lead Philadelphia Orchestra in New York

Bernardino Molinari, Italian conductor, who is officiating as guest conductor with the Philadelphia Orchestra this season for the first time since 1932, is to conduct the organization's sixth New York concert in Carnegie Hall on February 18. The soloist is Alexander Kelberine, to be featured in Pizzetti's concerto for piano and orchestra, Canti della Stagione Alta, which he plays in its first American performance with the Philadelphia forces on February 14 and 15 in Philadelphia.

Barrère to Introduce New Work by Varèse

Edgar Varèse has just finished a short piece for flute solo, written for and dedicated to Georges Barrère, who will play it for the first time February 16 at Carnegie Hall, New York, at the Gala Concert of French Artists. Mr. Varèse has called his composition Density 21.5, that being the density of the material of Mr. Barrère's new platinum flute.

A Notable Work
By an American Composer—
SONATA IN D MINOR
FOR VIOLIN AND PIANO
BY
CHARLES GILBERT SPROSS

Price $1.50

SINCE excellent larger works all too frequently languish in manuscript form, it is significant that this work of major proportions is available in published form. Throughout its four movements—(1) Allegro con Brio, (2) Andante, (3) Scherzo-Allegro, (4) Allegro—there is a musical genuineness that lifts this composition above many other contemporary composing efforts in the art forms of music. Artist performers will readily recognise the possibilities of splendid effects which they can give in the tonal contrasts of various passages and in the putting of their technical abilities to a perfect rendition of some of the unusual time effects, particularly in the juxtaposition of the two instrumental parts one with the other. Teachers of students earnestly seeking violin virtuosity will welcome this fresh, new addition to violin literature. The piano part, sometimes rippling, sometimes sonorous, sometimes brilliant, sometimes restrained, yet ever calling for an able and judicious performance, does its full share to round out the Sonata.

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DETROIT EVENING TIMES (PHONE CHERRY 8800) Friday, November 22, 1935

REINER WINS PLAUDITS WITH SPARKLING PROGRAM

Musicians Join Audience in Applause

By Ralph Holmes

THE "OTHER-WORLDLINESS" of fine music, sensitively read, inspiringly played, lifted a capacity audience in Orchestra Hall Thursday evening quite out of the irksome pettiness of here and now into that broader, freer realm where, for the moment, the eternal verities lay revealed like the beauties of a suddenly discovered landscape.

Or, in case I speak too freely for others, at least it was so for me.

Fritz Reiner, second of our guest conductors, was the magician of the occasion, working his necromancy through the medium of the Detroit Symphony Orchestra, whose members responded to his baton with an eagerness and a delicate reponsiveness that communicated itself to the audience before the program was many minutes old and held at tension to the end.

Rewarded by Audience

The reward of conductor and men was repeated outbursts from the audience, sincere and heartfelt honors which Reiner gracefully insisted upon passing on in lion's share to the players. In the end it was they who refused to rise, insisting that their leader accept the acclaim alone, an exhibition of musical camaraderie which had its share in the deep satisfactions of the evening.

To start, Reiner erected a noble edifice of tone from blueprints in the pages of Bach—an orchestral treatment by Leo Weiner of the C-major Toccata and Fugue. Like a modern stepback skyscraper it towered to glory, its basic themes repeated with ascending intensity and from ever-changing angles, as one might walk around such a building and catch the shifting values of its different facades.

Is This in Brahms?

Then the Brahms Second. I confess I never heard so much in Brahms before. Either my ears grow keener or the Reiner outlines were cleaner.

Or it caught my vagrant mood to walk in gentle melancholy with an elderly philosopher, musing half to himself, commenting sagely and sadly on a pretty countryside, pausing for a moment to watch, but not from too near, some rustic revel, to turn back finally to the haunts of men and indulge in homeopathic furies, where another might have burned with noble indignations—a petulant philosopher grown cross. But with such charming turns of phrase!

And if any one shall tell me that these things are not in the pages of Herr Dr. Brahms I will only reply like the strange little peasant girl at Domremy—"I heard them."

Dance and Carnival

After the intermission it was quite another story—sparkle and zest and dance and carnival—first in one of Ravel's singularly sym-

St. Louis Daily Globe-Democrat, February 1, 1936

Guest Conductor Gains Triumph at Symphony Concert

Fritz Reiner Leads Orchestra to a Flawless Rendition of Brahms D Major Symphony at Municipal Auditorium.

By HUME B. DUVAL.

Fritz Reiner achieved a triumph as guest conductor with the St. Louis Symphony Orchestra yesterday afternoon in the opera house of the Municipal Auditorium.

The large audience, demonstrative in its appreciation, realized in Mr. Reiner there is a conductor who rises far above the average standards and who gets the most out of his musicians in whatever selection he chooses to play.

His principal contribution was the Brahms D Major Symphony, and as majestic and flawless as it was, it was no better demonstration of musicianship and accomplishment than the lesser works on the program.

Mr. Reiner's profound knowledge, his dynamic personality, his deep sympathy and his intelligent comprehension colored every bar of the program, which ranged from Handel to Debussy. He had the orchestra under supreme command, and with all due respects to Conductor Vladimir Golschmann, it is no exaggeration to state that the men have never played better and have never been in better form than under Mr. Reiner's baton.

Poetical Phrasing.

No detail is left untouched by Mr. Reiner in handling his musicians. Of all the various effects he achieves, none perhaps is more outstanding than his tone shadings. Much has been written about breath-taking pianissimos, some of which have not been very breath-taking, but Mr. Reiner's are truly monumental accomplishments. His softest passages, hardly more than a whisper, preserve the deep and full tone and the resonance of the orchestral voice.

His climaxes, mighty and forceful, are no less well done. His phrasing is poetical and no detail in his readings is overlooked.

Mr. Reiner has his own conception of Brahms and his interpretation is that of the real Brahms, big, overpowering and massive, yet with no neglect of the calm and serenity of the music and its more lyrical aspects. His selection of tempi was excellent.

Conducts Without Score.

Equally masterful was Mr. Reiner's reading of three delightful excerpts from the ballet suite,

RNING, JANUARY 18, 1936

PHILADELPHIA INQUIRER

REINER DELIGHTS WITH ORCHESTRA

Guest Conductor Hailed for Musicianship and Novelty of Numbers

PROGRAM

Richard Strauss "Silent Woman" Potpourri
Beethoven .....Third ("Eroica") Symphony
Bartok .....Hungarian Sketches
Debussy-Ravel .....Dance
Ravel .....'Daphnis and Chloe" Suite No. 2

By LINTON MARTIN

FRITZ REINER scored an emphatic and unqualified success when he appeared as guest conductor of the Philadelphia Orchestra at the concert in the Academy yesterday, presenting a program notable for delightful diversity, musicianly value, felicitous freshness in the novelties, and played with captivating tone quality and sensitive responsiveness by the musicians under his clear-cut, incisive, dominating beat.

It was as a friend tried and true that Mr. Reiner was welcomed back. Familiar here both as orchestral and operatic conductor, Mr. Reiner was hailed with sincere and spontaneous enthusiasm on his first appearence, and the performance, conducted wholly without score, was punctuated on several occasions by prolonged applause, while various subscribers, in intermission observations, frankly expressed disappointment and regret that he is not scheduled for more frequent appearances upon the podium in the near future, because of his cosmopolitan qualities as a conductor, and his masterly musicianship.

"TRISTAN AND ISOLDE"

"Mr. Reiner unfolded music drama with the authority of a master technician and one long versed in the usages of the opera house. Orchestra and audience were his debtors."

—Olin Downes, New York Times, Oct. 20, 1934.

"ROSENKAVALIER"

"There has not been heard in this country such an exfoliation of the beauty and the riant comedy of Strauss' irresistible score . . . the orchestra under Fritz Reiner's magisterial baton turning lifeless symbols into an enchanting actuality for ravished and incredulous ears."

—Lawrence Gilman, New York Herald Tribune, Dec. 1, 1934.

"DAPHNIS AND CHLOE"

"Decidedly the most effective reading of the work which has ever been given in Philadelphia."

—S. L. Laciar, Philadelphia Public Ledger, Jan. 18, 1936.

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Molinari Appears as Guest Conductor with Philadelphians in Home City

Unfamiliar Paisiello Overture Resuscitated by Italian Leader with Resident Orchestra—Recitals by Heifetz, Ruth Slenczynski and Charlotte Schreiber Among Features of Week

PHILADELPHIA.—Bernardino Molinari was the guest conductor of the Philadelphia Orchestra for the first of three pairs of concerts, on January 31 and February 1.

Paisiello's overture to Nina, o la pazza per amore, was the opening number of the program, which was greatly diversified. The overture was rather inconsequential, but well done, followed by the Beethoven symphony No. 4 in B flat, to which Mr. Molinari gave a scholarly reading, adhering closely to the marks of the score, although the *adagios* were taken at an extremely slow pace. This, however, permitted excellent tonal effects, and great contrast with the succeeding *allegro vivaces*.

After the intermission came Debussy's Nocturnes, of which the Fetes was brilliantly done. Undoubtedly Mr. Molinari was supreme in his interpretation of Respighi's symphonic poem The Fountains of Rome. This was magnificently read and played. As a closing number Rossini's overture to Semiramide had been selected, and was played with spirit. Mr. Molinari was very cordially received.

RUTH SLENCZYNSKI IN RECITAL

That amazing ten-year-old child prodigy, Ruth Slenczynski, gave a recital in the Academy of Music, on February 1, before an audience which although not large was wildly enthusiastic.

The program which this astonishing child gave, would have taxed the most mature artist. First came the Bach-Busoni Chaconne in D minor, which was done with amazing accuracy, fine interpretation and understanding. Next was the Beethoven Waldstein sonata, which was equally wonderful in its healthful interpretation, technical grasp and attention to detail. Her tone quality was beautiful in the "singing" parts of the sonata and one was constantly astonished at the maturity of her presentation. As an encore the Chopin Minute Waltz was played.

In the second part of the program, the first number was Papillons, of Schumann, which was played with refreshing understanding and excellent rhythm. The extremely difficult Paganini-Liszt Grandes Etudes Nos. 1 and 2 made one realize that only the touch of genius could be responsible for such a wonderful execution from a child ten years old. In the Chopin Ballade in G minor which followed, one was further astonished by the incredible speed, yet perfect time. The Rondo Brilliante in E flat by Weber was an exhibition of immense technical prowess. In response to the tremendous applause, the young pianist, played two Chopin etudes, the powerful "Revolutionary" and the A minor, showing abnormal endurance, and the D flat nocturne.

JASCHA HEIFETZ TRIUMPHS

Jascha Heifetz gave his only Philadelphia recital of the season at the Academy of Music on February 6, as the fourth event in the series of five All Star Concerts under the local management of Emma Feldman.

The program was well balanced, with the classic composers occupying the first part of the program and the more or less moderns appearing on the last part. The opening number was an *allegro* from Divertimento in D by Mozart, in Mr. Heifetz' arrangement. It was played with delicacy and beauty. Following this came the Beethoven sonata for violin and piano in E flat, No. 3, which was finely given, with Emanuel Bay, the accompanist, supplying magnificent piano work. The high spot of the concert was Mr. Heifetz' playing of the tremendous Bach sonata in G minor for violin alone. His execution of the fuga was a feat of technical and intellectual skill. Prolonged applause was accorded this number.

After the intermission Mr. Heifetz played his own arrangement of Debussy's L'Apres-Midi d'un Faune, Godowsky's Alt-Wien, and Ibert's The Little White Donkey, all well transcribed and beautifully played. In the last group also came a beautiful performance of the Schubert-Friedberg Rondo and the brilliant Introduction and Rondo Capriccioso by Saint-Saëns, magnificently done. The encores were deFalla's Spanish Dance, Debussy's Girl with the Flaxen Hair, Zapateado by Sarasate, and the ever popular Hungarian Dance No. 7 of Brahms.

Mr. Bay provided unusually fine accompaniments throughout the evening, proving himself a pianist of great skill, exquisite tone and crystal clear technic, as well as a fine feeling for team work.

CHARLOTTE SCHREIBER HEARD

Charlotte Schreiber, pianist, pupil of Marion Dougherty at the Clarke Conservatory of Music, presented a recital at the Concert Auditorium of the Presser Building on February 7. In a taxing program, she listed a Bach suite, the Beethoven sonata, op. 14, No. 1, Schumann's Scenes from Childhood, the Schubert impromptu, op. 90, No. 4, three pieces by Mendelssohn, Poldini's Japanese Etude, The Swan (Palmgren), The Little White Donkey (Ibert) and the impromptu, op. 28, No. 3 of Reinhold. Miss Schreiber is a pianist of comprehensive technic and interpretative attainment. She received deserved applause for her excellent reading of this varied assortment of music.

M. M. C.

El Paso's Active Music Life

Plethora of Artistic Events This Season—Appearances of Joseph Szigeti, Agnes Davis, Vienna Choir Boys and Mexican Band Are Features of Recent Period

EL PASO, TEX.—Not for many seasons, if ever before, has El Paso been so gay musically. It seems as if all the managers decided to compete at the same time this season, and in one or two instances have been their own competitor, by sending their attractions to different managements in the city. Strangely enough everything draws audiences.

The Community Concert Association opened its series with Joseph Szigeti on January 6. This was Mr. Szigeti's first appearance in El Paso, which he took by storm, proving himself to be one of the giants of the violin. Nikita de Magaloff, accompanist, was at all times efficient.

On January 13, the Vienna Choir Boys were presented by Mrs. Hallett Johnson. They gave their usual beautiful concert, but the Franz Schubert opera delighted the audience particularly, for the boys proved to be as good actors as singers.

Before leaving for Mexico, the Banda de Estado Mayor with Captain Nunez Saenz, gave another concert, also under Mrs. Johnson's management. This band is rated as one of the four best in the world, and sounds a great deal more like a symphony orchestra than a band. One can sit on a front seat in the auditorium and not be disturbed by undue dynamism in its playing. The program included works of Wagner, Rossini, Strauss, Suppé and many others.

SCHOOL AND CLUB EVENTS

On January 16, the Radford School for Girls presented Geneva Young, dramatic soprano, in a complimentary concert to an invited list of guests. Miss Young was formerly the director of music at the University of Missouri. She has a voice of considerable range and fine quality, singing with musicianship. Her explanatory remarks were charming. Miss Young was accompanied ably by Marguerite Hartsook, head of the music department of the Radford School.

On January 28, the MacDowell Club presented Claude Herndon, pianist, in recital at the Womans Club House. Mr. Herndon is an El Paso young man, having received his earlier musical education from the Morgan School here. But the program given was prepared in London with Tobias Matthay, where he has studied more recently. Mr. Herndon gave a comprehensive program of Bach, Schumann, Chopin, Rachmaninoff, Medtner and Albeniz, playing with style, intelligence and a remarkable memory.

Outstanding among the concerts given in El Paso, for sheer beauty of voice, choice of program, artistry and personality of the artist, was that of Agnes Davis, soprano, who gave the second recital of the Community Concerts Series on January 30. Miss Davis fulfilled the engagement of Rosemarie Brancato, whose appearance was cancelled on account of illness. In western towns the word "substitute" scares the populace into a case of "jitters." As it has never heard, or heard of, the original in most cases, that artist performs under handicaps. But Miss Davis proved herself equal to the occasion, and she may come again at any time, and be well received.

H. J.

Melodic Week in Boston

(*Continued from page 7*)

might think the music impertinent, but few could deny that it was all in good fun.

The third concert on February 4 was a song recital by Nancy Loring, who disclosed a pleasing voice in some of her own songs, Schubert Lieder and folksongs. She was accompanied by Margaret Dunn.

MARTINELLI AND FEUERMANN AT STATLER

The fifth morning musicale at the Hotel Statler was given on February 5. Giovanni Martinelli, the well-loved tenor of the Metropolitan, shared the program with the Austrian cellist, Emanuel Feuermann. Mr. Martinelli sang with fine volume and beautiful tonal qualities arias from operas and songs of popular nature, and was warmly applauded. Mr. Feuermann, who has not been heard in Boston before, made an excellent impression. His playing was in the best of taste and his tone and technic quite admirable. The most important work on his program was a little-known sonata by Giuseppe Valentini.

CHARDON QUARTET CONCERT

The Chardon Quartet in Paine Hall on February 6 played in the best form and with by far the smoothest tone that we have heard them achieve this season. Their performance, in particular, of the Brahms A minor quartet was superb. The Schubert E flat major quartet was only slightly less well given. The Chardons also repeated the second quartet by Walter Piston, which they played for the first time last season. Mr. Piston's Quartet improves on a second hearing. This is music of remarkable contrapuntal mastery and yet not an arid, unmusical pattern of sound. The quartet is probably the composer's most important work in chamber music. Mr. Piston was in the audience to acknowledge the applause.

SMETERLIN PLAYS WITH SYMPHONIC FORCES

Jan Smeterlin was the soloist with the Boston Symphony at the concerts of February 7 and 8. His playing of the Chopin F minor concerto was of the greatest smoothness and grace. One especially admired the evenness and subtle variation of his tone, the perfection of his phrasing. This was piano playing of a very high order. The orchestra under Mr. Koussevitzky gave a beautiful performance of Schumann's B flat major symphony. The program began with Bloch's Three Jewish Poems, which contain some of this composer's most poetic and impressive music.

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Pittsburgh Musical Calendar Studded With Attractive Events This Winter

Viola Mitchell Plays Brilliant "Home-Coming" Concert as Soloist with Chicago Orchestra—Recitalists Include Hofmann, Brailowsky, Winifred Cecil and Marcel Hubert

PITTSBURGH, PA.—Concerts galore are keeping the inveterate patrons of the events in this locality as busy as the proverbial bees. If attendance at recitals constitutes the norm of calculating returned happy times, then Pittsburgh should be much up-and-coming in things economic.

A large audience turned out for the Chicago Symphony Orchestra concert led by Dr. Frederick Stock with Viola Mitchell as violin soloist. The occasion was a high spot of the season. The orchestra under Stock's inspiration played like gods. Miss Mitchell, a native daughter of the Steel City, rose to sparkling heights in her performances of Chausson's Poème and Ravel's Tzigane. This lovely girl, endowed with talent and personality plus, won a tremendous ovation—not because she was a beloved hometowner but because of distinguished playing which breathed artistry and musicianship. The grace of the Poème was projected with fine lyric expression and the Ravel number disclosed glowing warmth and scintillating virtuosity. Since last appearing here a year ago, Miss Mitchell has deepened and broadened her art. Certainly she is a foremost woman performer, possessing remarkable digital accuracy, bowing finesse and sense of proportion in whatever she essays to project.

WINIFRED CECIL AND MARCEL HUBERT APPEAR

Winifred Cecil, American soprano, and Marcel Hubert, cellist, collaborated in an enjoyable concert which marked the fourth event of the Art Society Series. Miss Cecil proved a worthy substitute for the esteemed Elena Gerhardt, offering a program worthy of emulation: five Hugo Wolf Lieder, Der Genesene an die Hoffnung; Ein Ständchen Euch Zu Bringen; Wenn du zu den Blumen gehst; Das Verlassene Magdelein; and Das Kohlerweib ist trunken; certainly a difficult assignment for any singer. Miss Cecil negotiated these gems of song literature with artistry. Her fine quality voice is employed intelligently, and excellent diction characterizes everything she sings. Her phrasing is delightful. At all times she is aware of the signficance of her text, responding spontaneously to musical impulses. Truly, this talented young woman is headed for high places. Her second group comprised songs in English. Mr. Hubert proved a sensitive musician with admirable technical equipment. Celius Dougherty played expert accompaniments for Miss Cecil, and Genia Luboshutz collaborated in genuine musicianly style for Mr. Hubert.

HOFMANN AND BRAILOWSKY IMPRESS

Reaffirming his artistic creed with the technical wizardry, musicianship and interpretative force that have made his name synonymous with impressive keyboard mastery for many years, Josef Hofmann played a memorable recital. An impressive program was further enhanced by a half dozen extras resulting from demonstrative applause. One of the program's many highlights was the playing of Chopin's twenty-four preludes. This coronet of brightly studded tonal gems offered a brilliant medium for the full resources of Mr. Hofmann's musical equipment.

Another brilliant piano recital was that of Alexander Brailowsky at the Y. M. and W. H. A. Despite the worst snowstorm here in nearly forty years an enthusiastic audience turned out to applaud a ranking artist whose gifts include ability to build a magnificent program.

BORIS GODOUNOFF STAGED

Despite Siberian weather more than 3,000 braved the wintry blasts to hear Moussorgsky's Boris Godounoff presented by The Art of Musical Russia Company. George Dubrowsky in the title role; Ivan Ivantzoff as the false Dmitry; Michael Schvetz and Joseph Kallini as the vagabond monks; Myron Taylor, Jeanne Palmer, Marguerite Hawkins, Pauline Pierce and Joy Sweet won regard. Alexander Smallens and an orchestra of fifty-five provided a supporting background. Mr. Smallens directed with rare skill, elan and experienced artistry.

Byron Yanks, seven-year-old pianist, featured Junior Day of the Tuesday Musical Club. Following instrumental and singing groups from various Pittsburgh High Schools, this mere babe gave a display of pianism that held his auditors spellbound.

The String Symphonic Ensemble led by Oscar del Bianco gave its third concert and introduced works new to this city: Niemann's Anakreon; Gustav Jensen's (op. 22) Sinfonietta; Two Impressions, by Ricci-Signorini, and Heinrich Hofmann's Humoreske (op. 72).

R. L.

Claude Gonvierre to Teach at Hunter College

Hunter College, New York, announces that Claude Gonvierre, concert pianist and teacher, has accepted an engagement to give instruction in The Principles of Piano Playing and the Appreciation of Music during the spring semester, 1936. Mr. Gonvierre, who

CLAUDE GONVIERRE

has studied with Rafael Joseffy and Josef Lhevinne, made his debut with the Berlin Philharmonic Orchestra. Besides giving command performances before royalty in Europe, including the Queen of Belgium, Queen Elena of Italy and Dowager Queen Sophie of Greece, Mr. Gonvierre has appeared in the principal cities of the United States in joint recital with Geraldine Farrar and Anna Case. He was the first director and organizer of the Master School of Music and International School at the Chigi Palace in Sienna, Italy, where he was also master of pianoforte.

Mr. Gonvierre's classes at Hunter College began the week of February 10. The course includes one private lesson of twenty-five minutes per week. In addition, a twenty-five minutes' lecture is to be devoted each week to the discussion of the modern approach to piano technic, followed by critical analysis of the individual student's playing. This method has been inaugurated to enable each student to gain thorough knowledge of his faults in style and technic through the successive stages of development from the older classical to the more modern school of piano. A. Broderick Cohen is director of the evening and extension sessions at Hunter College and Louis L. Lambert, head of the music department.

William O'Toole's Activities

William O'Toole will present Anita Nickles in an all-modern piano recital on March 20 at Aeolian Hall, New York. The composers represented on this program are Debussy, Ravel, Turina, deFalla, Scriabin, Prokofieff, Kodaly, Bartok, Toch, Hindemith, Copland, Cowell and Miss Nickles. As a prelude to the recital several recent compositions written by children who are studying Mr. O'Toole's Creative Piano Technic will be played and discussed.

Spring and summer courses in Creative Piano Technic will be held by Mr. O'Toole at Aeolian Hall one (Mondays only) from March 23 to May 25; the other (daily except Saturday), July 6 to July 17, inclusive.

An outline of the teachers' course given by Mr. O'Toole includes technic (presentation of the seven essentials: ease, clarity, accuracy, velocity, power, tone-color and endurance, and comparison with significant technical methods of the past); interpretation; composition (primitive, medieval and classical styles); and methods (the creative attitude—its meaning for teacher and pupil).

New Orleans Has Gala Offerings

"Farewell" Concerts of Eugene Ormandy and Minneapolis Symphony Orchestra Rouse City-wide Celebration—San Carlo Opera Company Heard During Six Days

NEW ORLEANS, LA.—A proclamation by the Mayor setting aside January 26 as "Ormandy Day"; an engraved silver plaque presented by the Philharmonic Society; and four capacity audiences honored Eugene Ormandy on his "farewell" visit here with the Minneapolis Symphony Orchestra. The peaks of enthusiastic applause which have measured Ormandy's meteoric gain of New Orleans' approval, made the past five years in which he has conducted the orchestra on its annual visits, one of the most brilliant periods in twenty-odd years of association with the Minneapolis musicians.

Each of the four programs comprising this year's series had a distinctive personality. Two concerts were presented for the benefit of Philharmonic subscribers only; a third climaxed "Ormandy Day" with selections of a popular nature, and was open to the public; and the usual concert for school children this year attracted several thousand, until even available standing room in the mammoth auditorium was filled before the program began. Irving Lyons, exceptionally talented New Orleans boy pianist, who in a competition achieved the distinction of appearing with the Minneapolis Orchestra, was featured in the children's program, playing the first movement of the Beethoven concerto in C minor.

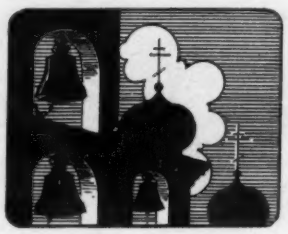
Ormandy's two major programs before the Philharmonic Society, displayed their customary interesting variety of material. Outstanding among the selections played were Rachmaninoff's Symphony No. 2, in E minor; Enesco's Roumanian Rhapsody, No. 1, Bach's passacaglia and fugue in C minor orchestrated by Herman Boessenroth, and three dances from De Falla's ballet, The Three Cornered Hat. Ormandy closed the chapter of his appearances as conductor of the so-called "Minneapolis-New Orleans" Symphony Orchestra with a masterful interpretation of Ravel's Bolero, by special request.

SAN CARLO OPERA WELCOMED

An opera-loving community by heritage, New Orleans greeted the San Carlo Opera Company with all the gala prerequisites of the glamorous art. Throughout the six-day engagement in the city, including one matinee performance, the troupe played to large audiences, receiving generous acclaim. Many of its seasoned performers are welcomed to the city as old friends. This year, however, there were several new names gracing leading roles, newly acquired and effective scenery, and fresh costumes, which together made for a successful season.

The opening night was probably the most brilliant. It introduced the dainty and attractive little Japanese singer, Hizi Koyke, in the title role of Puccini's Madam Butterfly. In succession there followed the turbulent and tuneful twins, Cavalleria Rusticana and Pagliacci, featuring Bianca Saroya, Mostyn Thomas, Josepha Chekova, and Aroldo Lindi. The following night presented La Traviata, with Rosalinda Morini, Mario Valle, and Rolf Gerard singing leads. Wednesday billed a matinee performance of the La Boheme, and at night Il Trovatore, in which the interpretation of the role of Azucena by Lyuba Senderowna was outstanding. Belle Vreta played the part of Leonora, and Pasquale Ferrara was Manrico. Tosca followed, and the all-too-brief season concluded with a triumphant performance to a packed house of Rigoletto. Much artistry was added to the performances with the skillful ballet corps under the direction of Mlle. Lydia Arlova, *premiere danseuse*, and Lucien Prideaux, *premier danseur;* and through the musical direction of Carlo Peroni.

O. M. L.



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Philharmonic-Symphony Chamber Orchestra

The Romantic period was represented in the fourth of the five programs covering as many centuries of chamber music, presented by the Philharmonic-Symphony Chamber Orchestra (Hans Lange, conductor) in Town Hall. The concert was one of a series given for the benefit of the scholarship fund of Bennington College. The program opened with a novelty in the shape of an early descriptive work, Le Portrait Musical de la Nature, a "grand symphony" in five movements by Justin Heinrich Knecht (1752-1817), at one time *kapellmeister* to the Duke of Würtemberg. This work, which presages Beethoven's Pastorale Symphony, is written in a tuneful vein and with much command of the formal style of its period, but lacks the qualities of original and intense expression which make for survival. Weber's concertino for clarinet and orchestra, a suave little virtuoso piece in three movements, was consummately played by Simeon Bellison and the ensemble. Of especial interest was Berlioz' overture to The Flight into Egypt, which forms part of the oratorio L'Enfance du Christ, a work of the composer's later life. The music surprised listeners by its freshness, delicacy and pastoral suggestion. If its thematic material was a bit tenuous, the development is highly skillful and the emotional expression is noble and convincing. A curiosity was Richard Wagner's *adagio* for clarinet and strings, written at the age of twenty, which shows almost nothing of the puissant dramatist's later style, but is smoothly melodious and was well played by Mr. Bellison and the strings of the ensemble. The highest effect by far was made by Schubert's joyous early symphony (No. 5) in B flat major, which was played superbly and made a memorable finale to the evening. The large audience again gave warm and appreciative response to the soloist, conductor and ensemble.

Concert of Contemporary British Music

At the New School of Social Research auditorium on Monday evening a program of considerable interest was presented featuring the works of contemporary British composers. The printed list held a work in three movements for clarinet and piano (Herbert Murrill); a suite for two clarinets (Alan Frank); five songs by Frederick Delius, Bernard van Dieren, John Ireland, R. Vaughan Williams and Eugene Goossens; an opus for chamber orchestra and tenor entitled The Curlew (to poems by W. B. Yeats and music of Peter Warlock); a sonata in E minor for piano (John Ireland); and a final song group of four items by Constant Lambert, Lord Berners, Arnold Bax and Arthur Bliss.

The Herbert Murrill prelude, cadenza and fugue, executed by Aaron Gorodner, clarinet, and Helen Wright, piano, offered a clever contrast in themes with its stately prelude, unaccompanied clarinet cadenzas and deft development of fugue, the whole concluding with a return to the original prelude motif. Alan Frank's suite was performed by clarinetists Aaron Gorodner and Kalman Bloch and here was found something a little out of the ordinary in the recital field. The absence of piano or other instrumental support created a bizarre effect but skillful scoring set forth the four or five moods satisfactorily, revealing musical forms varying from syncopation to a *largo* of eerie harmonies. Prominent among the vocal numbers were Eugene Goossens' The Curse, brief but intense and fiery and calling for rapid articulation, and the Arnold Bax I Heard a Piper Piping. Both these songs were interpreted by Judith Litante, soprano, the latter arresting attention for the flute passages brilliantly played by Norman Gifford.

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Peter Warlock's The Curlew, the most ambitious contribution to the evening's entertainment, received treatment of distinction by an ensemble directed by Bernard Herrmann with Charles Hayward assuming the role of tenor. The Curlew contains much of genuine charm in its exciting chords, adeptly placed instrumental solos and subtle orchestral background. Intricacies calling for sensitive musicianship were disclosed in the blending of the human voice with the modern strains of the orchestration. The piano sonata of John Ireland was a notable climax of the evening capably projected by Ivan Phillipowsky. Although this sonata is characterized more by its scholarly tonal content than by melodic beauty, it is undoubtedly a worthy addition to concert-piano literature. The audience, though not large, proved attentive and eager with applause.

FEBRUARY 4

Surya Sena and Nelun Devi

Something new in folk-song recitals was introduced to a large matinee audience at Town Hall on this afternoon, when Surya Sena, the Sinhalese singer, made his American debut, assisted by Nelun Devi. The program was as rare as it was unusual, embracing songs, dances and instrumental music of the Orient, with a half-dozen Eastern nations represented. Surya Sena is a handsome and cultivated young musician and scholar, who prefaced each group with explanations effectively delivered in a perfect Oxford English. His offerings, sung in pleasing voice and with much variety of expression, and given in rich-colored costumes of the various countries, included three groups of Sinhalese songs, an excerpt from an old epic depicting a battle and sung to the accompaniment of a *rabana* (quasi-tambourine); four "descriptive songs," or *vannamas*, from Ceylon, accompanied by gestures representing the king cobra, hawk, crane and horse; and a boatman's and reaper's songs, done to the movements of the toiler.

Nelun Devi, wife of Surya Sena, a dainty Sinhalese beauty. played a Raga Bihag, on the *sitar*, a Hindu stringed instrument, which produces a rather flattened, twanging tone, and illustrated the use of one in a complex series of *rahas* or scales, the ascent and descent of notes being governed by a strict law. Especially engaging were the three Tibetan folk-songs, a Song of Good Omen, The Master Is a Mountain of Gold, and In the Rice Fields of Chona, the latter two sung and danced by both artists, the compositions suggesting Palestinian rather than Oriental influence and being accompanied by amusing dance measures rather like some of the Russian folk dances, in one case requiring a refrain to be half-hissed and half-whistled.

After the intermission, the versatile performers gave a group of Hindu, Punjabi, Sanskrit and Bengali songs, including two settings of Tagore verses; Amuri, Amuri, the Sicilian folk-song arranged by Geni Sadero; a Sinhalese Ploughing Song, and a Nepalese number. Other instruments used during the recital included the *tambura, esraj, rebec, rabana* (drum), *talampota* (cymbals), and an Oriental harp especially made for Nelun Devi by Arnold Dolmetsch.

The artists, who have come here after achieving considerable success in London, were warmly applauded by a filled house, which included groups from various schools and colleges. Their programs offer a rich feast of folk music and dance in a field hitherto little plumbed by professional artists of the Occident. They also provide an opportunity for musicians to broaden their acquaintance with the subtle and fascinating art of the Oriental nations, which is different from, but in its way as important as that of the West. In their performances the two artists weave a definite atmospheric spell and their art takes one away from the bustling world of today into other regions of seductive charm and vivid imagination.

Schola Cantorum

The distinguished and intrepid chorus of the Schola Cantorum, under the leadership of Hugh Ross, featured at their Carnegie Hall concert on Tuesday evening the New York premiere of Stravinsky's Persephone, a work introduced to America in Boston last March by the Boston Symphony Orchestra with the composer conducting. Although this was the *pièce de résistance* of the Schola Cantorum's program, the singers further paid tribute to Russian musical expression by giving Moussorgsky's unfinished Joshua and the overture and Acts IV and V from Glinka's opera A Life for the Czar. It is believed to be the American premiere of the last-named score, which is over a century old. The soloists of the occasion were Anna Leskaya, soprano; Sonia Essin, contralto; Colin O'More, tenor; Max Panteleieff, bass; and Eva Gauthier, the speaking voice in Perséphone. The New York Philharmonic Orchestra supplemented the vocal forces.

The interest of the public in the Stravinsky opus was attested by the large attendance, which included many eminent musicians, drawn, one conjectures, by curiosity largely tempered with a wariness engendered by hearings of other Stravinsky premieres. The music of Perséphone outlines a poem by André Gide, based on the old Greek myth of the seasons—the abduction of Perséphone by Pluto; her descent to the underworld; and the final adjustment whereby Perséphone is on earth for half the year (spring and summer) and for the remaining months withdraws to Hades, leaving the earth-frost-bound. The libretto, is in three divisions, Perséphone Ravié, Perséphone Aux Enfers and Perséphone Renaissante. The psychological interest of the text is Perséphone's pity for the denizens of the world of shadows.

Musically, the work is as esoteric and beyond the popular grasp as the poem. The angularity of the themes, the erratic rhythms and the vocal and instrumental writing belong to Stravinsky the neo-classicist. The sombre dignity of the Greek drama is suggested, but to the seeker for beauty of a less severe and geometric pattern the score offers little. Lyricism is almost wholly absent except for a refreshing glimpse in the last episode in the chorus written for children's voices. For any but strict intellectual appreciation, Perséphone is singularly barren. It was greeted with sporadic applause, most of the audience apparently coinciding with one of Perséphone's lines: "Let us change the tones of our affliction." The performance was a distinguished one from the choral point of view, and excellent singing was contributed by Mr. O'More. Miss Gauthier's French diction and mellow speaking tones were also among the meritorious features.

The Glinka excerpts were in such contrast to Stravinsky that one marveled that such a comparatively short span of years separated the two composers. A Life for the Czar, the program notes informed the listener, has survived Soviet censorship in the current Russian repertoire, with a change of title which makes it A Life for the People. In retaining this opera, the present Russian Government showed discernment, for it is excellent nationalistic expression, its music full-blooded and with a heartening folk flavor. Mme. Leskaya scored heavily in the soprano solo parts, as she had earlier in Joshua, singing with clarity, fidelity to pitch and beautiful tone quality. The other soloists were also marked for success, and the chorus sang with the ensemble and skill that they are accustomed to yield Mr. Ross.

Kolisch Quartet

Reappearing in this city for its second recital, the Kolisch String Quartet gave a Town Hall concert on this evening before an enthusiastic gathering. The Viennese ensemble, which impressed listeners so favorably in its appearances at the Washington Chamber Music Festival last year and also in its recital visits to New York and other cities, again demonstrated its possession of a unique degree of ensemble spirit and skill. Led by Rudolf Kolisch, its unique left-

(*Continued on page 29*)

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METROPOLITAN OPERA

DIE MEISTERSINGER, FEBRUARY 3

René Maison, the Belgian tenor who has sung in this country with the Chicago and San Francisco opera companies and appeared with practically every important organization in Europe, made his debut at the Metropolitan in the role of Walther at this season's first hearing of Die Meistersinger. A splendid figure of a man, robust and tall, his vocal delineation of the part was excellently routined, published with skill and fine enunciation and was tonally effective. Surety of pitch is one of his assets and this coupled with ease of stage deportment made his debut auspicious. The immense audience greeted him cordially at every entr'-acte.

The Beckmesser of the cast brought a new interpreter in the person of Eduard Habich. His characterization of the Wagnerian comedian, although thoroughly studied and developed according to tradition, lacked the finesse of Gustav Schützendorf's presentation of previous seasons. Mr. Habich sang well and aroused the mirth of the audience but not so spontaneously as Schützendorf used to do.

Elisabeth Rethberg singing Eva with tonal charm of the highest calibre acted with complete sincerity. Her voice was in particularly fine condition and she was enthusiastically greeted with appreciation. Karin Branzell offered a delightful interpretation of Magdalena in which her rich contralto voice was heard with pleasure. She was admirably seconded by the youthful portrait which Hans Clemens gave of David. He sang with lyric finesse of high order and acted with refreshing naivete.

Friedrich Schorr was as usual a magnificent Hans Sachs, completely satisfying in every respect. Emanuel List, the jovial paternal Pogner, sang with rich-toned unction. Julius Huehn offered a dignified and splendidly sung Kothner. In the minor roles Marek Windheim, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Arnold Gabor, James Wolfe, Dudley Marwick and George Cehanovsky were capable.

Expertly conducted by Artur Bodanzky the scintillant score of Die Meistersinger glowed richly. The chorus did especially fine work in the mob scene which closes Act II. Altogether this performance of one of the greatest works of operatic literature had a

MANON, FEBRUARY 5

One of the favorite operas of Metropolitan audiences, Massenet's Manon, was given on Wednesday evening, with a notable cast comprising Lucrezia Bori in the title role; Richard Crooks as Des Grieux; Richard Bonelli, Lescaut; Chase Baromeo, Count Des Grieux; and other parts filled by Pearl Besuner, Charlotte Symons, Dorothea Flexer, Angelo Bada, George Cehanovsky, Dudley Marwick, Max Altglass, Arnold Gabor, Hubert Raidich and Gina Gola. The able conductor was Louis Hasselmans.

This has long been one of the glamorous Miss Bori's most telling characterizations. As the unstable but fascinating Manon, the soprano again showed herself a great actress as well as vocalist in delineating the fatal levity of Manon, while never failing to make her appealing withal. Mr. Crooks was in brilliant voice, and matched his tonal with his histrionic portrayal. The Lescaut of Mr. Bonelli was distinguished by convincing drama and fine singing. Mr. Baromeo scored as the Count, and the supplementary roles were in excellent hands. The audience was large and ardently appreciative.

DAS RHEINGOLD, FEBRUARY 6 (MATINEE)

The first performance in the current Wagner Cycle at the Metropolitan began on Thursday afternoon with the initial presentation this season of Das Rheingold. Although during previous years only one production of Rheingold has been given patrons, this season because the Wagnerian cycle performances have been over-subscribed, another series for Saturday evenings is scheduled.

There were several artists appearing in roles which they had not previously sung at the Metropolitan. René Maison was the Loge of the afternoon, and with histrionic skill, fine enunciation and vigorous tone offered an interpretation that was authoritative. One missed, however, the lyric song that Hans Clemens has brought to this part in past seasons, even though Mr. Clemens, appearing as Froh, gave an entirely creditable presentation of the Wagnerian youth and sang exquisitely. Eduard Habich, succeeding Gustav Schützendorf as Alberich, was sinister in character but lacking in vocal magnetism. Julius Huehn was a magnificent Donner, his massive physique admirably fitting the burly god of thunder and lightning. The little he had to sing was done with finesse.

Gertrude Kappel was admirable as Fricka, singing with that skilled refinement for which she is noted. Friedrich Schorr offered his customary dignified characterization of the father of the gods, Wotan. Karin Branzell, an effective Erda, delivered her warning with finished phrasing and luscious tone. Marek Windheim gave an inimitable performance of Mime. Dorothee Manski was an excellent Freia; Ludwig Hofmann and Emanuel List, the Fasolt and Fafner, also sang and acted well; and Editha Fleischer, Irra Petina and Doris Doe voiced their parts of the Rhinemaidens with distinction.

This performance, under the fired direction of Artur Bodanzky, held the huge audience with complete interest and unwavering attention for an uninterrupted two and a half hours.

LA BOHEME AND GIANNI SCHICCHI, FEBRUARY 6

The second hearing of the new English production of Puccini's Gianni Schicchi, preceded by La Boheme, found eager interest among auditors at the Metropolitan on Thursday evening. Although this double bill makes a rather long program which did not end until after 11:30, the interest in the one-act musical play kept most of the audience in their seats until the close. Lawrence Tibbett again gave a capital performance as Gianni, a part which displays his comedy talents, dominant stage personality, clear English diction and splendid singing in inimitable manner. Hilda Burke as Lauretta and Joseph Bentonelli as Rinuccio were a pair of visually delightful and vocally excellent young lovers. Others in the lengthy cast, who acted with highly amusing comic ability, were Mmes. Bourskaya, Symons and Votipka, and Messrs. Windheim, Baromeo, D'Angelo, Malatesta, Gandolfi, Wolfe, Gabor, Cehanovsky and Castino.

La Boheme had Susanne Fisher as a new Mimi, with Nino Martini singing his first Rodolfo of the season. Miss Fisher showed her marked dramatic talents in a deeply moving impersonation of the death scene, and sang with unusual depths of feeling in the third act duet of leave-taking. Her voice is well-trained and of individual warmth of coloring. Martini rose to his opportunities with pleasurable effect as the evening progressed, and presented a well conceived version of the poet. His singing was tonally pure, true to pitch, musicianly and intelligent, though he could easily add more abandon to his conception of the role, to match the attractive and credible figure he presents as a young lover. The other participants included Helen Gleason as a vixenish and highly individual Musetta, of youthful allurement; Carlo Morelli as an excellent Marcello, both in voice and action; Virgilio Lazzari, who made a poignant episode of Colline's Song of the Coat; and in other roles, Messrs Cehanovsky, Malatesta, Altglass and Coscia. The choral singing and action were throughout spirited. Gennaro Papi conducted both works.

RIGOLETTO, FEBRUARY 7

The fourth performance of the current season of Verdi's Rigoletto was witnessed by an audience of enthusiastic lovers of the Italian music-drama, conductor Panizza again guiding the forces on and adjacent to the stage. Josephine Antoine's effortless and brilliant singing of the popular Caro Nome brought her deserved hand-clapping; she is a comely Gilda. Helen Oelheim was entirely competent as Maddalena, with Thelma Votipka, Charlotte Symons and Paolina Tomasini in minor roles. Frederick Jagel was in fine voice, his La donna è mobile being sung excellently. Lawrence Tibbett, in the title part, again showed his fine baritone voice and acting ability in what many hearers call his best opera role—and this covers a wide range; he received warm tributes before the curtain. Ezio Pinza, Alfredo Gandolfi, George Cehanovsky, Angelo Bada and Hubert Raidich completed the cast. Special praise is due the American Ballet Ensemble, which is growing in popular esteem, doubtless due to the man placed in charge this year, George Balanchine. The chorus did well, and recalls for all principals were frequent.

(Continued on page 23)

BERTHA VAUGHN

is known on the Pacific Coast as the voice teacher of many young artists now appearing in opera, concert and motion pictures. She is planning to have master classes for teachers and singers next summer, both in Los Angeles at her private studio and at Long Beach, Cal., in connection with the Institute of Music and Fine Arts of that city. Private lessons will be given in addition to teachers training classes as well as repertoire-interpretation classes.

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SUSANNE FISHER

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NEW YORK FEBRUARY 15, 1936 No. 2886

"Will you be my Valentine?" was originally asked by Count de Nevers in Les Huguenots. Apparently the answer was "No."

—o—

Creators of Musical Monuments

The American musical world this year has been moved to pause and consider the contributions made to this art by two outstanding philanthropists. The centenary of Andrew Carnegie's birth, which occurred last autumn, was the occasion of observances on a large scale, both in his native Scotland and in his adopted land, the United States. Not long ago the musical life of Cleveland suffered a grievous loss in the passing of John L. Severance. Each, by something more than coincidence, was the donor of the principal concert auditorium in the city of his residence, and thus reared for himself, among many other worthy projects, a musical monument of enduring worth.

Andrew Carnegie devoted the surplus of his vast fortunes made in the steel industry to many philanthropies, as is well known. A large number of the free public libraries of the country arose as the results of grants made by this large-spirited industrialist. It is estimated that Mr. Carnegie presented the funds for some 7,500 organs in churches, among which about 4,100 of these instruments were bestowed in American cities. He made provision by which the free public organ recitals have been given in Allegheny and in Pittsburgh, Pa., from 1889 and 1895, respectively. Carnegie Hall in New York and the auditorium of similar name in Pittsburgh stand as permanent memorials to his generosity. During his lifetime he also contributed large sums to the New York Philharmonic and Symphony Orchestras and the Oratorio Society, and served as president of these organizations. By establishing the Carnegie United Kingdom Trust in Great Britain, he also provided, as one of its main activities, for the fostering of musical education and the publication of meritorious musical works.

A recently published book issued by the Carnegie Corporation of New York contains some of the addresses made on the occasion of his centenary by the Earl of Elgin and Kincardine, chairman of the Carnegie United Kingdom Trust; John H. Finley, Walter Damrosch, Nicholas Murray Butler; Sir James Colquhoun Irvine, vice chancellor of St. Andrews University, Scotland; Dr. Walter A. Jessup, Frederick P. Keppel, James Bryant Conant, and Henry James. It is impossible to summarize all the phases of Mr. Carnegie's philanthropic work to which these representatives of various of his benefactions paid tribute, but the reading of this book, which contains the record of a life, makes inspiring reading for those interested in the welfare of education, science and art.

John L. Severance, by the very nature of things, did not exert so great an influence on world activities in music, but in his own city of Cleveland he was largely responsible for the present thriving state of the arts. Mr. Severance began life with an advantage that was denied Mr. Carnegie, for he received a Bachelor of Arts course and degree from Oberlin College, thus gaining at first hand what the Scottish steel master had to acquire slowly in many years of avid reading of classics and in listening to the best music. The breadth of his interests is indicated by the scope of his activities. He served as president of the Cleveland Museum of Art, of the Musical Arts Association, which supports the Cleveland Orchestra, and as a trustee of Western Reserve University, Oberlin College, Nanking University, Western Reserve Academy (Hudson, O.) and of the Severance Union Medical College which he founded in Seoul, Korea. The climax of his philanthropies came in his donating of Severance Hall, a handsome edifice built at a cost of two and a half million dollars as a permanent home for the Cleveland Orchestra. The building was formally dedicated and presented to the Musical Arts Association and to Western Reserve University, of which it forms an architectural unit, in 1931.

Truly, America is the richer for the fact that two such men saw fit to endow the musical arts with monuments of so imposing a nature. And when the record of philanthropies in the United States is compiled, though their names will not appear there alone, it is certain that an honored place will be reserved for them.

—o—

Dramatic Truth at the Metropolitan

Variety, one of the picturesque theatrical papers of New York, reviewing the new conditions inaugurated by the American management of the Metropolitan Opera, brings to light some interesting data. Although no official statement has been forthcoming from the management, it is reported that the financial intake of the establishment is to date about forty-seven per cent larger than that of last year. This would seem to be a triumphant vindication of the new policies adopted by General Manager Edward Johnson, assistant manager Edward Ziegler, the Metropolitan Opera board of directors and management committee.

One of the piquant abbreviations adopted by Variety is that of "s.a.", which is now said to figure prominently in the Metropolitan productions. Those who are unfamiliar with the argot of Broadway will doubtless be somewhat puzzled by this new element. It will be well to relieve their anxiety at once by explaining that the delectable commodity is "sex appeal," an American discovery which other nations have speedily added to their lexicons. It means, in other words, that the singers now gracing the Metropolitan casts are almost all personable in appearance and of attractive stage personality.

For example, it is both highly intriguing and helpful to dramatic illusion to discover on that stage a Duke in Rigoletto who can act persuasively and naturally with something of boyish romantic appeal. In the old days, the well-known rogue of Mantua was only too often a somewhat corpulent gentleman whose menace to femininity consisted principally in stock gestures and a tendency to hold on to high tones. In the same way, one remembers in the past some lamentable casting by which girlish roles were assigned to ladies no longer exactly svelte. In a certain performance some years ago, a disgruntled male subscriber, who may not have known much about opera but did understand something of the world, was heard to remark: "That's not Martha; that's her mother." One also has recollections of occasions when Venus in Tannhäuser had evidently tasted too well of the flesh-pots, literally if not figuratively. (While this lady loomed enormous on her roseate couch, on one evening, illusion was further shattered by the loud admonition of a stage hand whose voice pierced the golden mist with startling distinctness: "Hey, George, there's a drop coming down there.")

It is reported that certain die-hards among the older subscribers, probably hardened to such anachronisms, or perhaps ear- rather than eye-minded, are still not persuaded that the young American singer can rival older European colleagues who have spent their most precious years acquiring reputations and are perhaps no longer quite in their prime. One might suggest that these persons are probably more awed by familiar names than they are receptive to new merit.

The fact is that opera in every country should be presented in an artistic form which conforms to the ideals of that land. One knows, for example, that the Scandinavian conception of Carmen differs in some points from that of France, for we have recently had a praiseworthy enactment of that role according to the former ideal. Similarly, Wagnerian opera, though highly standardized, is not quite the same, as regards presentation of character, in Italy as in Germany. The reason is to be found in the fact that the ideals of life and personal appearance vary in different periods and even in various countries at the same time.

Is it not highly desirable that the young lovers and maidens of opera, in an American theatre, should embody the conception of youth prevalent in that country? We think they should; and that the more faithfully they do conform in appearance and action, the greater will be the appeal to that particular public. In fact, to secure a new vitalization of the operatic form in this country, it is obvious that an entirely new lyric theatre should be created—a genuinely American version.

Some pertinent words were recently written on this subject by a former Metropolitan stage director, in Chord and Discord, the organ of the Bruckner Society of America. He said in part:

"The logic and psychology of the American, qualified by his individual temperament and his unique spiritual and economic background, are fundamentally different from those of the European. This is a paramount truth, which only the 'guest' virtuoso, who brings with him his foreign bag of tricks, and the chronic snob, who talks of transplanting Bayreuth, Salzburg and La Scala on American soil, fail to grasp. For the man who can feel the living pulse of his surroundings because he instinctively understands them, neither spaghetti nor Salzburger Nockerl taste genuine on Broadway. . . . Verdi's operas, Germanized by Franz Werfel, experienced a new renaissance in Germany through that dramatic transformation. New Yorkers remember how the Russians 'Russified' Carmen to suit their own needs. For my part, I can imagine a production of Wagner's Ring so burningly vital to the American spirit as to offer successful competition in this respect even to the Odets and O'Neills. Yes, a Ring completely in the American spirit. I can also imagine (nay, I feel sure) that a production of Figaro's Wedding, adapted to and inspired by the American spirit, would finally furnish American composers with that elusive inspiration which they have never been able to get from the falsified operatic imports. . . .

"Robust American common sense can do nothing with the weary romanticism of the Old World. If Dame Opera is ever to play a vital part in the development of American culture, she must, like every immigrant, be cast into the melting-pot to suffer a complete alchemical re-birth. Any other process, the attempt to cover her wrinkles with the mask of false youth included, is just as hopeless as the attempt to cure a deadly cancer by the application of cosmetics."

If the new Metropolitan regime has not yet gone the whole way in smashing the old, dead Victorian ideals of opera-giving, it has certainly made some important strides in bringing productions nearer to the dramatic ideal of today by the utilization of young singers who represent this country, its modern life and manners. All credit should go to Edward Johnson and his colleagues for their illuminating new departures, and the roads that they have opened for further conquest.

—o—

A Remarkable Record

Among the activities which the National Federation of Music Clubs has promoted, especially useful work has been done by the division of American music, of which Mrs. John P. Buchanan of Marion, Virginia, is the present chairman. It is reported that under its aegis last year more than 100,000 compositions of American composers were heard on programs sponsored by local or state units of the federation. It is stated that between 2,500 and 3,000 artists were given engagements by federated clubs, of whom more than sixty per cent were Americans.

The federation has since 1915 sponsored Young Artists' Contests which have served to launch at least four young artists biennially with such opportunities as a guaranteed appearance with the Philadelphia Orchestra and the promise of a debut in a major role with the Metropolitan Opera Association. The influence of America's musical club women must be reckoned when credit is given for the addition of four ensembles to the major symphony orchestras of the country in the last fifteen years. Minor symphony orchestras also have increased from seventeen to eighty-five. While the federation has not founded, it has encouraged and helped to support more than 35,000 high school orchestras, the majority of which were organized in those years.

This fine work of the N.F.M.C. should be applauded and encouraged in every way.

VARIATIONS

By Leonard Liebling

I do not concern myself as a rule with economics, politics, or international statesmanship, but between the intervals of attending thirteen music and seven social events last week, serving two newspapers, and making three speeches, nevertheless some really important matters forced themselves upon my attention.

One of them was this communication, placed on my desk by G. H. H.:

CONFIDENTIAL MEMORANDUM
ON
THE STATE OF THE NATION

Population of the United States	124,000,000
Those Eligible for Old Age Pensions (Under Townsend Bill)	30,000,000
	94,000,000
Persons Working for Federal, State, County, City and other Governments	20,000,000
	74,000,000
Those Ineligible to Work Under Child Labor Laws	60,000,000
	14,000,000
Number of Unemployed in Nation	13,999,998
Number of remaining to produce nation's goods	2

Just You and Me, and I'm getting tired.
So Let's Go Fishing.

I retaliated by dropping on G. H. H.'s desk, this clipping from the New York Sun of February 6:

WHY THE WORLD WAR WAS FOUGHT:
Freedom of the seas.
Permanent peace.
The Rights of Small Nations.
The Destruction of Militarism.

RESULTS TWENTY YEARS AFTER:
Der Fuehrer.
The $35,000,000,000 national debt.
The Music Goes 'Round and Around.
The war on Ethiopia.
WPA.
Bigger and better goose-stepping.

Back came G. H. H. with another Sun quotation: "Congress is stumped for money to pay the bonus and other bills. The repeal of arithmetic, the cancellation of the multiplication tables and the repudiation of minus signs is understood to be under consideration."

A serious place, our office.

This unusual musical criticism appeared in the Lincoln, Neb., Star of January 20. Its author is a former Nebraska University football captain:

Mr. "Cy" Sherman, Sports Editor, Lincoln Star:

Dear "Cy": I have just returned from the Lincoln Symphony concert. This new director, Mr. Leo Kucinski, I suspect of having, at some time or other, been connected with the athletic arm of either Pittsburgh or Notre Dame universities, not only on account of his name, but also on account of a stunt he put on entitled "Carnival of the Animals," by Saint-Saëns. This stunt would have done credit to a Rickard, a Dempsey or a Jacobs.

They cleared the stage after a couple of fast preliminaries and ushered in a couple of heavyweights in the form of two grand pianos. These they rolled smack up together. Then in came the contestants in the persons of Wilbur Chenoweth in one corner and Ernest Harrison in the other. Chenoweth was seconded by the well known little lightweight, Mr. Emanuel Wishnow, while in Harrison's corner was little windy Babst who as a side line toots the flute.

Then in the middle, the referee, this Kucinski fellow, gave the signal and the battle was on. During the first round they sparred lightly back and forth, each keeping his guard up all the time, but slashing out occasionally with wicked little cat-like slaps to feel each other out. Harrison seemed to be most proficient with his left.

I was somewhat taken aback at the end of the round to note that instead of a gong the timekeeper used a clarinet to imitate a cuckoo clock.

The contestants loosened up considerably in the second round and took to swapping punches with both hands, although it was quite apparent they were still feeling each other out. Chenoweth seemed to be the more confident of the two and was inclined to assume a Baer-like attitude. He would even break out in a smile when Harrison would jar him with that whip-like left jab he would throw out now and then.

Between the second and third rounds, Wishnow started a commotion over in Chenoweth's corner by imitating the raucous sounds of a jackass, evidently with the intention of getting Harrison's goat by a little horse, or should I say jackass, play.

But Harrison's corner was not to be dismayed, so they countered by the wily expedient of heaping coals of fire on their heads. Louis Babst grabbed up his flute and imitated the "tweet, tweet, tweet" of the birdies, which was a subtle forecast that maybe Mr. Chenoweth might soon be seeing some stars start for Alabama to the tune of a canary accompaniment.

The fourth round was really funny. They had completely warmed up by that time. They had their heads down and were working on each other, for the most part, in the regions of their mid-sections.

Then a strange coincidence occurred; each contestant apparently decided to try for a knockout at the same instant and by means of identical methods. It was ridiculous to see each right hand start from the cellar, which was in this instance low "D," and swing a hefty hay-maker up the scale without missing a note to the very top of the keyboard. Of course they both missed and then nearly fell off their respective piano stools. The crowd roared. They, too, had warmed up by this time and I fully expected to hear some one yell the old familiar ring cry, "Kill him," but it was not the right kind of a crowd for that.

Just then the cuckoo sounded and the fight was over. Kucinski rushed off the stage, evidently to consult the judges. As the crowd roared, he came back and held up Chenoweth's hand as the "Winnah."

On the way out, however, I heard murmurs of disapproval of the decision.

Now, "Cy," the point of this narrative is that I think the sports crowd of Lincoln should be tipped off about this stunt. If Kucinski would call in Adam Krieger to dress the act up a bit and the Elks or the American Legion to get behind it in characteristic form, that act could be put on at the 4-H buildings at the fair grounds and would be a sell-out.

Don't you remember how old Jack Best used to regale us in the dressing room with emotional tales of how they used to put on canary bird singing contests in Merrie Old England, with great excitement and immense wagers on the side?

Maybe history can repeat itself. Well, cheerio, Old Thing.

GLENN MASON,
(Old Thing Also.)

The New York Times (February 8) tells that Richard Bonelli, baritone at the Metropolitan, received the following note recently from an "admirer":

"I hope you do not think that I am borrowing on your influence but—to get to the point—I would like an autographed picture of Lawrence Tibbett. I hear him frequently and admire his voice very much."

That recalls the famous Elman-Heifetz photograph story, and also the one about Melchior and Schmedes, when those two Danish tenors were contemporary members of the Vienna Opera. Melchior, an habitual practical joker, disguised his voice, and speaking in provincial Austrian dialect, telephoned to his colleague at four o'clock in the morning:

"Hello—hello."
"Hello" (in sleepy Schmedes tones).
"Hello—hello."
"Yes—hello. Who is this?"
"Are you Herr Schmedes?"
"Yes, yes. Who is this?"
"Are you Herr Erik Schmedes?"
"Yes. What do you wish?"
"Is this Herr Erik Schmedes, the great tenor?"
"I told you 'yes' twice. Who are you and what do you wish?"
"I am Gust'l Binz, from Linz. I have a small restaurant there with excellent food, and this is the first time I've been in Vienna for ten years."
"That's of no interest to me. Tell me what you wish."
"I would like to hear Tannhäuser at the Opera tonight."
"Are you asking me for tickets?"
"No—no indeed. I intend to buy them. But here is the point, I'm uncertain whether I should go or not. It depends on whether you or Herr Melchior is to sing the role of Tannhäuser."
"Oh, I see (mollified and flattered) that's very kind of you. Well, I can relieve your mind. I am to sing."
"Thank you very much. Well, in that case, I won't go to the Opera."

The Metropolitan Opera Guild is letting its members ballot their preferences for the repertoire of 1936-37 at that house. The vote is to be divided into four sections: 1, a minimum list of standard operas, from which five may be eliminated by the voter; 2, a list of operas given from time to time at the Metropolitan, which are to be marked in order of preference; 3, a list of possible revivals, to be similarly marked, and 4, the suggesting of operas not appearing on any of the guild lists.

This department of the Musical Courier suggests a No. 5: Operas which the voter will not attend, but thinks that others should hear.

Edgar Varese has dedicated his latest composition to Georges Barrere. It is a piece for flute. What, no kettledrums?

My favorite musical reading of last week was Robert A. Simon's apt quipping in The New Yorker, to wit: "Sir Thomas Beecham had one of his greatest triumphs with Berlioz's Symphonie Fantastique, which he conducted so remarkably that I wished he had been conducting something else. Mozart's Eine kleine Nachtmusik received a treatment that may have scandalized some of the Mozartians, but, for once, it wasn't pinched out as a cutie-cutie suite. . . . Technically, Mr. Magaloff has everything necessary, and when he overcomes a tendency to play long pieces as if they were groups of short pieces, he'll probably be one of the most interesting pianists."

Some sentimental persons are importuning Mayor La Guardia to rescind his order banning street-organs from our highways. However, he shows commendable firmness by standing pat, doubtless realizing that by now everybody knows the Lucia Sextet, Annie Laurie, and the Quartet from Rigoletto.

Students of the Juilliard Opera School will give (March 9) a performance there of Ravel's L'heure Espagnole. Expurgated edition?

One of the pleasures of visiting Radio City Music Hall is to hear the splendid orchestra under Erno Rapee's smooth and sensitive conductorship. The members have been a symphonic unit for several years, playing together at four (and sometimes five) performances every day, and in broadcasts every Sabbath forenoon, totalling 1,600 appearances per annum. What that means to an ensemble and its leader need hardly be emphasized, especially when it is added that their field covers symphony, opera, ballet, accompaniments for soloists, and arrangements of popular music.

Rapee has introduced many modern works at the Hall and on the air, as well as his own symphonized versions of the best jazz numbers. Last week he did a condensed version of Stravinsky's Firebird Suite and it made the hit of the program. Film audiences seem to enjoy other things besides Garbo, Cagney, and Chaplin.

Just to add to his clientele, Rapee also conducts the Sunday evening broadcast concerts of General Motors. It is estimated that 15,000,000 listeners hear them. Radio City Music Hall is visited daily by 12,000 persons, and—but I am getting dizzy with figures.

The subjoined letter has me even more confused. Perhaps someone with the proper information would help out Mr. Anderson:

P. O. Box 380, Burlington, Iowa, February 3, 1936.

Dear Variations:

Inasmuch as the writer has been a subscriber of your magazine for quite a time, I presume it will not be presumptuous to ask a little favor:

My daughter has been studying piano a number of years and has gone quite far and at present is a student under Alfred Mirovitch of Los Angeles. She has always been troubled with perspiring hands; so much so that before she finishes a selection, her hands perspire so much that it greatly interferes with her execution.

We have consulted many doctors, physicians, etc., and while some have subscribed lotions, etc.—none seem to do any good.

I am just wondering if anything like this has ever come to your attention. No doubt there are others who have had the same ailment.

If you can refer this letter to any one who can help my daughter, we will be very grateful and of course, willing to reasonably compensate such informer. I enclose a self-addressed stamped envelope for your reply.

Yours very truly.
C. F. ANDERSON.

The attached is from the New York Post of February 1:

It was thirty-five years ago, and Josef Hofmann had just played a recital at the White House for President McKinley. Expressing his delight at the young pianist's performance, the President said to him, "As one says 'See Rome and die,' so I feel that I may say now, 'Hear Hofmann and die'." One month later McKinley was fatally shot.—New York Post.

J. P. F., that caustic chastiser, offers a disturbing thought: "If the rule of the courts applied to music, and performers were to be judged by their peers, I know a number of you music critics who would be out of jobs."

An interviewer (from The New Yorker) asked Artur Schnabel whether he thinks that America has changed much since his first visit here in 1921? "Yes," said the player of thirty-two Beethoven sonatas, "I see now a more idealistic urge in the direction, so to say, of individualistic differentiation." So that's what's the matter with us!

Someone asks: "Who are the greatest six conductors?" Toscanini, I should say.

The other day when Lester Hodges, that efficient support of eminent vocalists, was buying music at Schirmer's two dowagers wearing Queen Mary hats stepped up to the counter and asked to see some Spanish piano compositions. Several works were put before them and they eagerly turned the pages.

"Look," said the slim one, "this is very attractive, I like this. Wouldn't you like it?"

"No," said the fat one, peering through her pinc-nez. "That's *allegretto* music. I never play *allegretto* pieces, only *legato* things."

* * *

On the opening day of the Metropolitan Opera Guild's exhibition of Marcella Sembrich's costumes and mememoes the Grand Central Art Galleries were crowded with visitors. As I carefully examined the Sembrich robes on models which were placed beside the modern costumes of roles owned by Edward Johnson, Queena Mario, Lucrezia Bori, Lily Pons, Charles Hackett, Ezio Pinza, Edith Mason, Rosa Ponselle and other of our present day celebrities I listened attentively to the remarks of the sightseers.

"Look at Charlie Hackett's legs," said one buxom dowager. "Don't they look funny? They are so thin. Hackett has much better legs than that dummy."

"There's Edward Johnson in green silk tights over there," another remarked. "But I bet he'd fall over if any one pushed him."

"Here's Editha Fleischer as Zerlina. Isn't it funny the way her stomach sticks out. . . ."

"Look at Lily Pons. Wouldn't you think she'd catch cold in that costume. There's simply *nothing* to it. . . ."

"How did Sembrich ever sing high notes with that tight corset? . . ."

"They say Sembrich drank fifty cups of tea a day. Do you believe it? . . ."

"Rosa Ponselle must have a job with those long trains. I wonder if she ever falls over them. . . ."

"My dear, just look at the hand embroidery on that Sembrich concert gown. Simply ravishing. . . ."

"Just see the difference between that Marguerite costume of Sembrich and the one next to it of Edith Mason. Why, Sembrich's dress is a combination of the period of the opera Faust and the fashion of the time she wore it. Mme. Mason's costume is completely authentic of the proper period. We've come a long way in theatrical costumes, don't you think? . . ."

"Look, Susie, here's Sembrich's watch all burned up by the San Francisco fire. . . ."

"There's Dusolina Giannini and Queena Mario talking to Mrs. August Belmont and Mrs. Herbert Witherspoon. Aren't they *too* sweet? . . ."

"Oh, mother, see Mr. Hackett's shoes. They don't fit at all. . . ."

"They said there was tea. I don't see any. Let's look in the next room. . . ."

"Isn't that Bori gown marvelous? I wonder if I can borrow it for Mary's costume party. It would just fit me if I let it out a bit. . . ."

"I thought Pinza wore tights in Don Giovanni. He's got breeches on here. . . ."

"I didn't know Queena Mario sang Marta. I thought Alda always did it. . . ."

"Who's that woman over there in red? She seems familiar but I can't place her face. . . ."

"Don't you think the dummies would look better if they had heads? They look unfinished as it is. That's the way the Venus de Milo always affects me. . . ."

"That Sembrich dress is exactly the same as a tea gown I wore in the nineties if you took off the bows and the gold bugles and it was in green silk instead of cream and didn't have the puffs at the top of the sleeves. . . ."

"Do you believe Sembrich ever used those silver presentation vases and things? Usually people keep them in safe deposit. . . ."

"My dear, aren't you glad we don't have to wear corsets any more? Girdles are so much more comfortable, even if they do ride up. . . ."

* * *

Floating negligently through the corridors of the Met on Die Meistersinger night, I had my jaded eyes rejuvenated by glimpses of Mary Lewis (lip stick red), Gladys Axman (Roman stripes), Mildred Dilling (crimson and gold), Olin Downes (brown lounge suit needing pressing), Percy Rector Stephens (tails), Richard Crooks (same), Moses Smith (Boston Transcript gray), Leonard Liebling (modest dark blue), Coxie Clemens (black and gold), Helen Redington (orchid and purple), Mrs. Eugene Coleman Savidge (white and silver), Vera Brodsky (mufti) and Henriette Weber (black velvet).

* * *

Speaking of Die Meistersinger, I am absolutely convinced that that ubiquitous tune The Music Goes 'Round and Around was stolen from Beckmesser's screnadic yowls to Eva. Try them over on your piano and see if I'm not as good a Tune Detective as Sig Spaeth.

"If that's a Strad, Hitler is Jeanne d'Arc."

I See That

The Choir of the Pius X School of Liturgical Music from the College of the Sacred Heart, conducted by Julia Sampson, will present an exceptional program when they are heard in Town Hall, New York, February 18. Twelve Gregorian Chants are included in the program in addition to selections by Orlando de Lassus, Palestrina, Vittoria, William Byrd, Bach and Schubert.

* * *

During the week of February 24 the Russian Imperial Singers, male quartet, are to make five appearances in Iowa and Illinois; 24, they sing in Fort Dodge, Ia.; 25, Freeport, Ill.; next come engagements in Jacksonville, Ill., Mt. Vernon and Mt. Carmel.

* * *

Recital engagements during February for Richard Crooks include appearances in Boston, Worcester and Pittsfield, Mass., New Orleans, Charleston, and Clarksburg, W. Va.

* * *

Frederic Baer has been engaged to appear as soloist for the second time this season with the Mendelssohn Choir of Pittsburgh, Pa. The baritone sang with this chorus in Samson and Delilah in concert form last fall. On April 10 he appears with them in a gala performance of the Bach Mass in B minor. Last season Mr. Baer also sang with the Mendelssohn Choir in Bloch's Sacred Service.

* * *

Mildred Dilling will give a recital of harp music in Goldsboro, N. C., on March 7.

* * *

Julius Huehn has been engaged by the Odin Male Chorus of Minneapolis, Minn., as soloist for the concert of April 22.

* * *

Sylvia Lent is to appear as assisting artist with the National Symphony Orchestra in Richmond, Va., on March 10. On March 1 the violinist makes her first appearance this season with the same orchestra in Washington, D. C.

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Charles Haubiel's works (solos and chamber music) were presented at the newly-established Norfleet Music School, New York, February 13. Giorni and pre-Bach music was also heard, the latter performed on Lotta Van Buren's Chest of Old Viols.

* * *

Virginia T. Ackerman, student at the New York School of Music and Arts (Ralfe Leech Sterner, president) won the piano contest sponsored by the Newark, N. J., Y.W.C.A. and Y.W.H.A. She was the only girl contestant.

* * *

The Five Arts Club (Stefany Gloeckner, president) gave the fourth musicale at Hotel Astor, New York, February 3, with the following taking part: Norma Bondiera, soprano; Ellen Murray, dancer and monologist; Paola Coleman, Spanish dancer; Miss Ramlieu, of the Parnell company; Dr. Elsa Laroe, and Attilio Ruffo, baritone.

* * *

Zdenka Dufkova, singer, and Anca Seidlova, pianist, will be heard in a program of Slovakian music on February 16 at the MacDowell Club of New York. The program is under the auspices of the Slovak Literary Circle "Narod."

* * *

David Diamond was the thirteenth composer appearing in the Composers Forum-Laboratory on February 12 at the Federal Music Building, New York. The program of Mr. Diamond's compositions included sonatina for piano, two elegies for contralto and string quartet, eight piano pieces for children, three vocalises for soprano and viola, Four Ladies for tenor and piano (text by Ezra Pound), three pieces for string quartet and partita for oboe, bassoon and piano.

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Harry Davis, pianist, formerly of Bayonne, N. J., is now located in New York.

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Audrey Newitt, contralto, gave a recital at The Barbizon, New York, February 4, assisted by Ethel S. Ford, violinist; Ruth W. Landes was at the piano. Lilian B. Barth managed the concert.

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Francis Buebendorf acted as guest conductor of the Knickerbocker Little Symphony Orchestra, February 9, the program containing his own transcription of Bach's choral, Wir Glauben Alle. The program was repeated February 10 at the Educational Alliance, New York.

* * *

Yolanda Greco, harpist, gave the first of a series of five recitals in Jersey City, N J., February 9, assisted by Irene Elliott, soprano, and L. S. Fabbri, pianist. Many items of her program were either original compositions by A. F. Pinto, her teacher, or transcriptions by him.

* * *

Sir Hamilton Harty has received from De Paul University, Chicago, Ill., the degree of Doctor of Music, which was conferred upon him at the Mid-year Convocation on January 31.

* * *

Emanuel List, leading bass of the Metropolitan Opera, will give a song recital in Town Hall, New York, March 15. The Four Serious Songs by Brahms and the Michael Angelo songs by Hugo Wolf will figure in the program.

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Maria Safonoff, pianist, is scheduled for a re-appearance in recital at Carnegie Hall, New York, March 16.

* * *

Nadine Waters, colored soprano, makes her New York debut at Town Hall on February 22. Her program consists of arias and songs including Chanson des Sables by Henri Tomasi, sung in African and dedicated to Miss Waters. This is an excerpt from the symphonic poem Tam-Tam, based on an Oubanghi lyric sketch by Julien Maigret.

* * *

Katherine Macrae, artist of Marcella Geon, recently gave a concert for the benefit of the Staten Island Tuberculosis Hospital at the Municipal Auditorium, S. I.

* * *

The Tollefsen Trio will appear in recital at the Horace Mann School for Boys, New York, on February 20, playing works of Gretchaninoff, Goossens and Tschaikowsky.

Compositions of Daniel Gregory Mason Heard

Several compositions of Daniel Gregory Mason are having hearings during February. On February 2, the suite after English Folk Songs was conducted by Modeste Alloo at the Brooklyn Museum, Brooklyn, N. Y. Paolo Autori sang Love-Songs for soprano and orchestra on February 5 at the Natural History Museum, New York (Franco Autori conducting); 6, at the McMillin Theatre, New York; 7, at the Bronx County Building; 8, she sings them at the Brooklyn Museum; 9, at New York University. Performances for Mr. Mason's first symphony are scheduled for February 26 at the Natural History Museum, Chalmers Clifton conducting; 27, at the McMillin Theatre; 28, Bronx County Building; 29, Brooklyn Museum; and March 1, New York University.

FOREIGN NEWS IN BRIEF

Austrians Win Mozart Prize

BERLIN.—The Mozart Prize, offered by the University of Munich, has been awarded to two Austrians: von Sbrik, Vienna professor and historian, and Weinheber, a poet.

Premiere in Düsseldorf

DÜSSELDORF.—A Symphonic Prelude by Albert Jung was given its world premiere at the Municipal Symphony Concerts here, under the direction of General Music Director Hugo Balzer, on February 6. The composer, whose Festival Music was heard at the Nuremberg Convention of the National Socialist party in 1935, has dedicated this latest score to Mr. Balzer. I. A.

OBITUARY

Mme. Caterina Marco

Mme. Caterina Marco, former grand opera soprano and vocal teacher, died at her New York home on February 2 at the age of eighty-three. Born Katherine Smith in New Orleans on January 4, 1853, a member of a theatrical family, she attended school in Switzerland and then studied singing in this country, making her debut in Ernani in 1872. After further study with San Giovanni in Milan, she took the stage name by which she later attained prominence. Her formal debut was made in Turin in Rigoletto in 1873, her success being such that she sang in twenty-two performances of this opera during the season. Mme. Marco was engaged for the Russian Imperial Opera in St. Petersburg, where she shared coloratura roles with Patti during the next season. European tours followed, and in 1878 she returned to America, singing in Carmen and Traviata at the Philadelphia Academy of Music. Later she toured with Clara Louise Kellogg and Annie Louise Cary in South America, Poland and Germany. At the age of fifty, Mme. Marco retired from active singing and devoted herself to teaching. She made a reappearance in recital at Steinway Hall, New York, on her seventy-fifth birthday, and five years later sang at the Waldorf-Astoria and also on the radio. She is survived by a nephew, Mark Smith, actor, and a niece, Mrs. Albert Simmons.

Georg Fuerst

PASING, GERMANY.—Georg Fuerst, composer, died here on February 6 at the age of sixty-six. Mr. Fuerst composed Reichsfuehrer, favorite marching song of Adolf Hitler.

Mrs. E. Berry Wall

MONTE CARLO.—Mrs. E. Berry Wall, American patron of music, died here on February 4. Mrs. Wall and her husband, who survives her, have lived in Europe since about 1912. Her maiden name was Lomie Melbourn. She was active over a period of years in sponsoring concerts in Paris.

Carl Francis Haydn

Carl Francis Haydn, opera tenor and voice teacher, died at his New York home after a year's illness on February 3. In his youth he had studied with Gainsbacher and Ulanowsky in Vienna and sang in opera, operetta and concerts in Europe and in this country, appearing as Don Jose in Carmen with Emma Calvé.

Musicales

Fifth Beethoven Concert at Juilliard School

The fifth concert of the Beethoven cycle of six symphony concerts which is being presented at the Juilliard School of Music, New York, took place on February 7, featuring Oscar Wagner in the piano concerto in C minor (op. 37). The Juilliard Symphony Orchestra (conductors, Albert Stoessel and Ernest Hutcheson) played the seventh and eighth symphonies, besides supplying the ensemble background for Mr. Wagner.

The piano concerto, regarded by the audience as the highlight of the evening, was set forth in brilliant terms by Mr. Wagner, whose lofty keyboard attainment found full expression in the noble score. A technician who combines the deft with the powerful, Mr. Wagner marks his interpretation with a wealth of poetic color. The three movements of the concerto—*allegro con brio, largo,* and *rondo: allegro*—while given each its element of individuality, were welded with a sure hand into homogeneous musical entity. At the close of the work Mr. Wagner received an ovation.

The orchestra played with its accustomed finesse, in complete accord with the behest of leadership and showing praiseworthy balance and dynamic flexibility. M. L. S.

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Valentina Aksarova in Recital

An event of musical interest took place on February 5 with the return to the American concert platform of Valentina Aksarova after an absence of five years. In a recital at Aeolian Hall, New York, the Russian soprano sang Glinka's Marguerite at the Spinning Wheel, songs by Dargomizhsky and Cui, an aria from Massenet's Le Cid, Non so piu of Mozart, Respighi's Nebbie, Absence (Berlioz) and Grovlez' Guitars et Mandolins in her first two groups. The third comprised four Corsican songs by Henri Tomasi (first time in America); and the final assortment was from the vocal writings of Tschaikowsky, Rachmaninoff, Gliere and Moussorgsky. Pietro Cimara was at the piano.

Mme. Aksarova's voice has brilliancy and is flexible, these qualities being set off by a highly dramatic temperament. The Mozart number was presented with ample knowledge of style, and the Massenet aria had a wealth of feeling. The songs, the product of various nationalities, were given with a fine feeling for mood. The audience applauded with especial zeal after the Corsican songs, which were colorful and of musical worth. A. D.

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Lukascheva at Aeolian Hall

Elizavetra Lukascheva, mezzo-soprano, sang as guest artist on the program of Isadore and Anna B. Strassner at Aeolian Hall, New York, January 31. She was heard in a group of Russian Gypsy songs in costume before a highly appreciative audience. Her numbers included: Don't Reproach Me, arranged by H. Lefkowitch, The Shadows of the Past (Harito) and Guitara (Fomine) followed by several encores. Miss Lukascheva has a brillant mezzo-soprano voice of fine quality which she uses with understanding. B.

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Nell Kinard and Ralph McDowell Heard

On February 9, two unusually talented young singers co-operated in a recital under the auspices of the Madrigal Society in Steinway Hall, when Nell Kinard, soprano, and Ralph D. McDowell, baritone, presented a program of variety and sustained interest. In Debussy's air from L'Enfant prodigue, as well as in the aria from Snegourotchka, Miss Kinard showed dramatic impulse, while The Sleigh (Kountz), Valse (Arensky) and Wiegenlied were marked by grace and finely delineated expression. Many recalls marked compliments of the audience.

Mr. McDowell is thoroughly musical, and sang a Handel aria, The Eagle (Grant-Schaefer) and an aria from Thais with definite dramatic temperament. Some high F's in the Gesang Weyla work and well developed climaxes brought him an encore. The singers closed the program with duets from Thais and Il Trovatore. Elizabeth Peyser supplied accompaniments of accuracy and sympathy. F. W. R.

American Academy Matinees

The January 31 matinee by senior students of the American Academy of Dramatic Arts, at the Empire Theatre, New York, produced The Cajun (Carver) and When Ladies Meet (Crothers). Members of the cast collaborated with earnest endeavor in The Cajun. Rita Kerwin (Woodhaven, N. Y.) acting ably as The Mother. Mona Conrad (New York) was extremely dramatic as The Daughter, and Alva Brixey was the bridegroom. Others concerned were Marc Garber, John Most and Brant Gorman.

When Ladies Meet was well performed, and kept the audience in a high state of humor. The entire cast was excellent, helping the script to retain much freshness. Lawrence Forsythe (Omaha, Neb.) had a notably successful part, as Jimmie Lee, almost "stealing" the show. Beverly Mann (Quantico, Va.) was equally good as the gay widow, generous applause going to these two actors. Strelsa Lee deserves special praise as The Wife, for hers was a difficult role. Brant Gorman showed versatility as Pierre; he had previously appeared in The Cajun, and before that in Hay Fever. John Wallace, Evelyn Streich and Lee Bowman played minor parts, all contributing to the performance.

Hedda Gabler, Ibsen's famous drama (Act I) and The Torch-Bearers, comedy by Kelly, constituted the sixth matinee performance by the seniors of the American Academy of Dramatic Arts at the Empire Theatre, New York, February 7. Brooklyn has a capable young actress in Genevieve Duffy, who was graceful and poised in the name-part. Duluth, Minn., was represented by Marvin Tullman, who was natural and forceful as George, the remaining member of the Tesman family being played by Ellen Prescott. Filling other parts were Lorna Stuart, Therese McIntyre and Roger Converse. The Torch-Bearers brought peals of laughter from the audience, unremitting throughout; it has to do with the efforts of amateurs to rehearse and present a play. Concerned in it were June Justine, Amelia O'Neal, Norma Lehn, Sarah Hayes, Isabel Burnham, Mary Laslo, Guy Kingsley, Alva Brixey, John Wallace, Frederic Sherwood, Chauncey Brown and Malvin Moore.

It might be remarked that the fifty-six members of the senior class appearing in these matinees form an unusually fine-appearing, talented group; one will seek their names on theatrical programs in the near future. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 15
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (A)
Clara Rondi, soprano, Town Hall (E)

Sunday, February 16
Robert Casadesus, pianist, Town Hall (A)
Percy Grainger, pianist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Concert under the patronage of the French Ambassador for the Endowment Fund of the Lycée François of New York, Carnegie Hall (E)
Lorand Glusek, cellist, Steinway Hall (A)

Monday, February 17
Alexander Brailowsky, pianist, Carnegie Hall (E)
Eleanor Steele and Hall Clovis, joint recital, Town Hall (E)

Tuesday, February 18
The Philadelphia Orchestra, Carnegie Hall (E)
Loudon Greenlees, baritone, Town Hall (A)
Choir of the Pius X School of Liturgical Music, Town Hall (E)

Wednesday, February 19
Artur Schnabel, pianist, Carnegie Hall (E)
Efrem Zimbalist, violinist, Town Hall (E)

Thursday, February 20
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 21
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (E)

Saturday, February 22
The National Orchestral Association with Mischa Elman, violinist, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Nadine Waters, Negro soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 23
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harold Kneeshaw, pianist, Town Hall (A)
Marjorie Edwards, violinist, Town Hall (E)

Monday, February 24
National Orchestral Association, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, February 25
Musical Art Quartet, Town Hall (E)
Henri Deering, pianist, and Boris Koutzen, violinist, Steinway Hall (E)

Wednesday, February 26
Artur Schnabel, pianist, Carnegie Hall (E)
Lafayette College Glee Club Concert (E)

Thursday, February 27
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 28
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassevitch, conductor, Town Hall (E)

Saturday, February 29
Philharmonic-Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)

Sunday, March 1
Myra Hess, pianist, benefit recital for Hartley House Music School, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Philip Frank, violinist, Town Hall (E)

Monday, March 2
Aniceta Shae, soprano, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College Scholarship Fund, Town Hall (E)

Tuesday, March 3
Egon Petri and Michael Zidora, two-piano recital, benefit, Town Hall (E)
Oratorio Society of New York (Bach B Minor Mass), Carnegie Hall (E)

Wednesday, March 4
Henri Deering, pianist, and Beatrice Harrison, cellist; Town Hall (E)

Thursday, March 5
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ralph Fortner, pianist, Steinway Hall (E)
Alan Seymour, pianist, Town Hall (E)

Saturday, March 7
Barrere Little Symphony Orchestra and Alice de Cevee, Town Hall (A)
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n, with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, March 8
Arthur Fear, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Schools of Music, Carnegie Hall (E)

Monday, March 9
Benjamin de Loache, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Tuesday, March 10
Kolisch Quartet, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, March 11
Harold Bauer and the Manhattan String Quartet, Town Hall Endowment series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Thursday, March 12
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 13
Conrad Thibault, baritone, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, March 14
Bidu Sayao, soprano, Town Hall (A)
Alexander Harsanyi, violinist, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, March 15
John Charles Thomas, baritone, Benefit Hartley House Music School, Town Hall (A)
Eman el List, basso, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Benefit Concert, Jewish Home for Convalescents, Carnegie Hall (E)

Metropolitan Opera

(*Continued from page 16*)

TRISTAN UND ISOLDE, FEBRUARY 8 (MATINEE)

The fourth hearing of the current season of Wagner's love-drama attracted another capacity audience on Saturday afternoon. Again Kirsten Flagstad and Lauritz Melchior appeared in the title roles and scored with the enraptured listeners. In magnificent voice, both lived up to their best standards. In the second act, particularly, they rose to vocal and dramatic heights. Karin Branzell's Brangäne is one of her finest roles and she came in for her share of the audience's favor. Julius Huehn, singing Kurvenal for the first time, revealed his rich, baritone voice to perfection and acted the part with intelligence and poise. This young artist is rapidly developing as a valuable member of the Metropolitan roster. Others, familiar in the cast, included: Ludwig Hofmann as the King; Arnold Gabor, Melot; Hans Clemens, a Shepherd and Sailor's voice, and James Wolfe, the Steersman. Artur Bodanzky gave an authoritative reading of the score.

HÄNSEL AND GRETEL, AND PAGLIACCI, FEBRUARY 8

The Saturday night double bill combined Hänsel and Gretel and Pagliacci, the season's first performance of the latter opera. In the Leoncavallo work Hilda Burke took the part of Nedda for the first time at the Metropolitan; Giovanni Martinelli was Canio; Richard Bonelli, Tonio; and Giordano Paltrinieri and George Cehanovsky, Beppe and Silvio. Gennaro Papi conducted. The familiar tragedy, with its tuneful setting and opportunities for spectacular vocalism, was given a performance that emphasized the drama without exaggerating it to melodrama. Miss Burke was an ornamental and seductive Nedda, singing with pure, free tone. Martinelli, repeating many former successes as the broken-hearted mummer, was in glorious voice and mood. To Bonelli go some of the chief laurels of the evening for his able histrionics and fine vocalism as the revengeful Tonio.

Humperdinck's fairy opera was mounted with the same cast that presented it in earlier productions this season. Queena Mario, elfin and charming, was Gretel; Editha Fleischer a boyish and amusing Hänsel. Another masterly portrayal of The Witch was chalked up for Dorothee Manski. The distracted parents of Hänsel and Gretel were ably acted and sung by Doris Doe and Eduard Habich. The Sandman and The Dewman were Pearl Besuner and Dorothea Flexer. Karl Riedel wielded the baton for this score.

SUNDAY NIGHT CONCERT, FEBRUARY 9

The present management of the Metropolitan, which in its pre-season platform promised bigger and better entertainment for the Sunday night concerts, has kept its word. These programs are much improved, enlivened by numbers "in costume," by actual scenes from various operas and by the presence of the American Ballet. On February 9 the chief terpsichorean offering was a performance of Serenade, a classic ballet, previously a part of the American Ballet's appearances in their own Broadway season but never before put on at the Metropolitan. It proved effective and met with such a reception that it has been scheduled for future performance, notably one on February 19 in the triple bill with Gianni Schicchi and La Boheme. The ballet also gave the Dance of the Comedians by Smetana.

Edith Mason and Joseph Bentonelli (in costume) sang music from the fourth act of Gounod's Romeo and Juliet, scoring an emphatic success. Miss Mason offered another bit from this score, the ever-pleasing Waltz. Elisabeth Rethberg won warm applause for her singing of Leise, Leise from Der Freischütz and she later joined Ezio Pinza in a duet from La Forza del Destino. Mr. Bentonelli was hailed for his singing of an excerpt from Puccini's Manon Lescaut. Mr. Pinza's solo was the Suor che reposate from Roberto il Diavolo. Charlotte Symons gave a delightful exposition of Amleto, aria of Ofelia by Faccio. George Cehanovsky sang effectively the aria of Valentin from Faust. Marek Windheim sang a solo and he and Editha Fleischer were another pair of duettists. The orchestra, as usual under Wilfred Pelletier, played Wagner and Gluck-Wagner music to introduce the two sections of the program.

Etta Hamilton Morris Honored

A luncheon was given in honor of Etta Hamilton Morris, president of the New York Federation of Music Clubs, at the Great Northern Hotel, New York, on February 4, and was attended by many prominent in the musical and educational fields. Mrs. Edgar Stillman-Kelley, past president of the National Federation of Music Clubs, presided. Brief addresses on the work accomplished by the New York Federation of Music Clubs under the direction of Mrs. Morris were made by Baroness Katherine E. von Klenner, president of the National Opera Club of America; Mrs. John McClure Chase, first vice-president of the New York Federation of Music Clubs; Mrs. Florence Otis, second vice-president of the same organization; Mrs. Roger de Bruyn, chairman Presentation Bureau; Mrs. E. H. Cahill, Motion Picture Music; C. M. Tremaine, National Bureau Advancement of Music; Mrs. Grace Mabee, National Civic Music chairman of Los Angeles; Mrs. Grace Bush, composer, of Los Angeles; Mrs. Harry C. Schroeder, president of the Morning Choral of Brooklyn; Herbert S. Sammond, director of the same society; Mrs. Harry L. North, president of the Jamaica Choral; Mrs. Edith Baxter Harper, director of the Broadway Woman's Community Chorus of Flushing, N. Y.; Mrs. Maude Tucker Doolittle, president of the Jackson Heights Chorale Society; Mrs. Russell W. Tench, regional director of Long Island; Mrs. Henry Holden Huss, president of the Huss Music Study Club; and Dr. A. Verne Westlake, president of the Associated Music Teachers League.

Los Angeles Has Hindemith Program

(*Continued from page 5*)

advantage of the opportunity to hear the orchestra without making a trip downtown. It was certainly a new audience, for the familiar faces of the downtown concert goers were conspicuous by their absence.

A feature of the occasion was Dr. Klemperer's reading of brief program notes before each of the programmed numbers. His voice was clear, of carrying power and careful enunciation which made every word audible despite his accent. The audience response was emphatically approbative, so much so that it may be inferred that they learned more than from the usual printed program notes.

Bach's first Brandenburg Concerto began the program, with Klemperer conducting from the piano, where he interpreted the *continuo*, or basic harmony part, according to the tradition of the times. The lovely music was played with expressive emotion.

The C major Jupiter Symphony of Mozart was appropriately given by small orchestra, with the utmost finesse and suave delicacy. The highlight of the program was the Beethoven fifth symphony, in the interpretation of which Klemperer invariably excels. He follows every direction and dynamic marking in the score with the utmost fidelity, and on the firm basis superimposes a structure of emotional strength and human warmth.

Pro-Musica Gives Hindemith Program

Pro-Musica offered an all-Hindemith program in the Biltmore music room January 31. It was said to be the first all-Hindemith program to be given in this country, a distinction of somewhat doubtful value. Unless a composer is truly great, an entire evening of his music is apt to become monotonous, and on this occasion monotony was apparent before the program was half completed, through no fault of the contributing artists.

Hindemith's music has neither the variety nor the virility to retain attention over a two-hour program. His work is indubitably clever, yet it was equally superficial. It always appeared on the verge of saying something definite, yet never quite managing to utter it. There was much ingenious counterpoint, with linear melodies developed with plastic ease, yet this very fluidity gave the music the quality of an improvisation.

The early sonata for viola and piano (op. 11, No. 4) was probably the most grateful selection, and it was splendidly performed by Philip Kahgan and Lillian Steuber. The Serenades (op. 35) were particularly interesting, being written for unusual combinations of voice, oboe, viola and cello. Henry DeBusscher, Philip Kahgan and Alexander Reisman were assisted by Margaret Coleman in the vocal parts.

Lillian Steuber again displayed her extremely fine pianism in Boston and Ragtime from the 1922 Suite, but the performance put a fine talent to trivial use. As musical compositions they were ludicrous, a Teutonic version of cheap dance-hall trash, pedantically overwritten. The period represented was rather that of 1912 than 1922.

The concluding work was the second trio for violin, viola and cello, interpreted with musicianly skill by Jacques Pepper, Philip Kahgan and Alexander Reisman. They presented it in the best possible light, advantageously showing its skillful part writing.

The first of a series of three resident artist concerts was presented by Mary V. Holloway in the Women's Athletic Club, January 30, and proved decidedly meritorious both musically and artistically. John Crown is a pianist of virtuoso brilliance, whose dynamic touch and admirable vitality are always assurance of a first-rate performance. An excellent tone was supported by assured musicianship.

In the Schubert sonata (op. 143) he combined strength with melodic flow in a manner well suited to deliver the message of the composer. His Chopin group held a somewhat unwonted exuberance, which was more appropriate in the concluding Liszt Mephisto Waltz. Liszt's progressiveness is well shown in this work, with its almost Scriabinesque modernity. It would be interesting to hear it programmed followed by Scriabin's fourth sonata, which is practically a logical development from it. Among the encores, Crown scored a hit with a delightful El Ratablo del Alcazar by the South American composer, Francesco Mignone.

Henry Schwab, a young violinist, shared the program and contributed some capable playing. In tone quality and intonation he shows promise of developing into a sound concert artist as he attains greater maturity and experience.

Women's Orchestra Program

The Women's Symphony Orchestra, under D. Cesar Cianfoni, attempted an ambitious program for their concert on January 29 in Trinity Auditorium. They were considerably handicapped by the lack of a full roster of competent wind instrument players, but deserve commendation for the spirit and perseverance that has carried them through several years of earnest endeavor.

Trudi Schoop Ballet

Trudi Schoop and her Comic Ballet delighted audiences in the Philharmonic Auditorium on February 3, 4 and 5. Excellent dancing ran the gamut of technical and emotional expression, with ingenious sketches, humorously visualized yet with an engaging undercurrent of pathos.

RAMBLING AROUND

John Smallman, conductor of the First Congregational Church Choir of 120 voices of Los Angeles, announces an all-Brahms program on February 23. Excerpts will be given from the German Requiem with Eugene Pearson, bass, as the soloist. Also three Brahms choruses are to be sung, one of which will have Kay Fessenden as the soloist. A special feature of the afternoon is a group of Brahms compositions for piano to be played by Margareta Lohmann. Clarence Kellogg is organist and Daisy Sinclair, pianist, for the choral numbers.

* * *

Marguerite Lamar (Mrs. Theodore Stearns), soprano and teacher, is now actively engaged in musical activities in Los Angeles and vicinity. Her first lecture-recital was given at the Beverly Hills Hotel, January 31, with a large attendance. Arias were sung from the operas of Massenet, including Griselidis, Thais, Manon and Sapho. Miss Lamar was for two years soprano with the Chicago Opera Company and at the same time was leading *ingenue* with Le Théâtre Français of Chicago. Operas sung by her with the Chicago Opera included Pelleas and Melisande, Louise, Fedora and Königskinder. The late Theodore Stearns composed the opera Snowbird, which was given at Würzburg. Miss Lamar sang the title role in this performance. Snowbird was originally given by the Chicago Opera under Campanini. In addition to grand opera performances, Miss Lamar sang leading roles in The Rose Girl and Little Simplicity, both light operas under the management of the Shuberts.

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Edoardo Sacerdote, voice specialist and operatic coach, has been engaged by the Institute of Music and Fine Arts of Long Beach to open an Operatic Art Theatre at this Los Angeles suburb. He has started opera classes at the institute with a large enrollment.

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Barton Bachman of Redlands University, Redlands, Cal., inpersonated the title role in Mozart's The Impresario on February 5 at the Hollywood Woman's Club. He is also responsible for many performances of a work in two acts by Julien Smith called Beethoven,

LUTHER B. MARCHANT,

dean of the music department of Mills College, Cal., has planned a summer session of music beginning the middle of June and ending August first, a six weeks' period. The Pro Arte String Quartet of Brussels has been engaged for concerts and the members of the quartet will teach there during this period. Marcel Maas also of Brussels is being brought to this country by Mills College to teach piano and give recitals during the summer. Mr. Marchant has been dean since 1923, and in addition to these duties is the principal vocal instructor. His choir of forty girls is broadcasting March 23 at San Francisco over station KGO.

in which he takes the part of Beethoven and has the support of a large cast. Mr. Bachman is having many engagements in both roles, which he fulfills in addition to his teaching at Redlands University.

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Siroun Mangurian, contralto, artist student from the studio of Helen Bates Omeron, appears in recital on February 16 at Patriotic Hall, Los Angeles. This recital is being sponsored by the Armenian Allied Arts Club. Miss Mangurian has been heard weekly in excerpts from various operas over radio station KNX, her most recent broadcast having been Carmen.

* * *

Ralph Peterson of Los Angeles Junior College is active as a choral conductor in addition to his voice and choral work at the college. He has four classes in vocal work and is starting a new group of advanced singers early in February. He is also the conductor of the Los Angeles Lyric Club of eighty-five voices, conductor of the Pasadena Women's Choral Club of forty voices, conductor of the Choral Crafters of seventy-five voices (which is a mixed group of high school and college graduates sponsored by the recreation high and playground departments of the city of Los Angeles). Mr. Peterson is the director of the Los Angeles First United Presbyterian Church Choir of sixty voices.

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Igor Gorin, baritone, is now scheduled to star in Melodies of 1937, his first musical picture at the Metro-Goldwyn-Mayer studios, instead of in As Thousands Cheer, for which he was originally cast. Mr. Gorin is studying compositions by American composers for his recital tour next season.

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The Pacific Institute of Music and Fine Art announces Sunday evening concerts during February. Faculty members and guest artists make up the series. Two Wednesday night concerts will also be given, on February 12 and 26. Two Sunday evenings and two Monday evenings in April and May will be devoted to the Compinsky Trio, which offers concerts to create a scholarship fund for the benefit of worthy and talented students. Twenty-five different compositions will be played by this trio.

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Bertha Vaughn, teacher of voice, presented Glennie Hill Adams and Nancy Phillips, sopranos, and Robert Ballagh, tenor, February 3, in a recital at the Beaux Arts Building recital hall.

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The Pasadena Civic Orchestra (Reginald Bland, conductor) gave two concerts on February 8 and 9 at the Pasadena Civic Auditorium. Liszt's concerto in E flat was played by Imre Eric Deák, pianist, who has recently established a studio in Pasadena.

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Dr. E. A. Cykler is chairman of the music department of Los Angeles Junior College

(*Continued on page 25*)

MARION TALLEY — COLORATURA SOPRANO — OPERA — CONCERT — RADIO — NBC Artists Service — 30 Rockefeller Plaza, New York

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MILLS COLLEGE — SUMMER SESSION of MUSIC — JUNE 22 to AUG. 1, 1936 — Accredited — Degrees Awarded — LUTHER BRUSIE MARCHANT, Dean — Mills College P.O., California — 85th Year (Near San Francisco)

Vancouver Symphony Orchestra Opens Drive to Raise Guaranty Fund

Events of Mid-Season Include Appearance by Monte Carlo Ballet Russe and Ted Shawn Dancers

VANCOUVER, B. C.—The highlight of the third concert of the present series of the Vancouver Symphony Orchestra, under the leadership of Allard de Ridder, was the performance of the Tschaikowsky fourth symphony. This work was given a vivid and satisfying reading, with special praise for the woodwinds, who came through their trying responsibilities in the Russian music with flying colors. Brahms' Academic Festival Overture, played with exuberant spirit, Sibelius' The Swan of Tuonela, Saint-Saëns' Omphale's Spinning Wheel, and Georg Schumann's Dance of Nymphs and Satyrs were also included on the program. The assisting artist was August Werner, Seattle baritone, who sang Handel's Arm, Ye Brave, and Mendelssohn's It Is Enough.

SYMPHONY CAMPAIGN LAUNCHED

During the intermission of the fourth symphony performance Mayor G. G. McGeer launched a drive for $12,000 which the Vancouver Symphony Society hope to raise this year. This is the sum necessary if the orchestra is to continue to function as a necessary unit in the civic cultural life, and the society is confident the entire amount will be raised. Unfortunately the soloist scheduled for the afternoon was unable to appear, so that the conductor was forced at the last minute to include additional numbers without the benefit of rehearsal. Despite this handicap the orchestra acquitted itself creditably and a large audience enjoyed the performance. The selections played included the overture to Mozart's Don Juan; the Gluck-Mottl ballet suite (No. 2); the Emil Sjögren Biblical episode, The Journey Through the Desert by the Three Wise Men; Glinka's Kamarinskaya and the Brahms fourth symphony.

DANCE ENSEMBLES APPEAR

Ted Shawn and his ensemble of male dancers were enthusiastically received at their recent appearance in the Empress Theatre.

The Ballet Russe de Monte Carlo scored a distinct triumph when they appeared for a three-day engagement at the Orpheum Theatre. Owing to the lack of a proper auditorium for such a presentation, the performances did not begin until after the regular motion pictures were over, and, consequently long queues of ticket-holders were forced to stand on the streets until the theatre was emptied of its regular patrons. Such inconvenience is unpleasant, and it is hoped that this incident will prove an impetus to providing in the near future proper staging facilities for such organizations as the Ballet Russe, the San Carlo Opera Company, and, at the same time furnish a permanent home for our symphony orchestra.

The repertoire and artists of the ballet are too familiar to need enumerating here. The orchestra was in the competent hands of Efrem Kurtz and Antal Dorati. Lily Laverock was responsible for bringing the organization to the city, and the packed houses were one of the most encouraging signs in the local entertainment field for some time.

MESSIAH SUNG

The Christmas season provoked the inevitable performances of Handel's The Messiah. The two outstanding efforts were that of the combined Brahms and Chalmers United Church choirs with Evan Walters conducting; and that which took place in the Auditorium with a combined choir of more than 200 singers under the baton of Gunton Smalley. The soloists for the latter occasion were Louie Stirk, soprano; Olive Kurth, contralto; Andrew Milne, tenor; and Watkin Mossman, bass. The Hayden Orchestral Society provided the musical background.

CLUB PROGRAMS

The Georgian Club were recently treated to an evening of Bach with Randal Glover and Burton Kurth acting as commentators and several soloists and instrumentalists providing the musical portion of the program.

Interest centred around the lecture given by May James at the Philharmonic Club program, January 5, which took place at the Georgian Club. Miss James spoke on Life and Music of Dame Ethel Smyth.

Two meetings of the Vancouver Woman's Musical Club were held during the month of January. The artists on the former occasion were two gifted Seattle musicians, Berthe Poncy Jacobson, pianist, and Peter Meremblum, violinist. The latter program provided Marguerite Devlin, pianist, who played the Beethoven sonata in D Minor (Opus 31, No. 2), Sidney Shaw, baritone; the Mozart Trio; and a septet of women's voices.

A. A. F.

Rambling Around

(*Continued from page 24*)

where he has been located since this college was inaugurated in 1929. He directs the orchestra of one hundred players and in addition teaches musical history and appreciation. A Bach Cantata Club of twenty voices has been organized recently, which Dr. Cykler also leads. He is a graduate of the University of California at Berkeley and was a student at Charles University in Prague where he obtained a Ph. D. degree with music as major. Dr. Cykler is engaged to teach history and appreciation at the University of North Carolina at Chapel Hill, N. C., during the summer of 1936.

* * *

Grace Moore's new picture is now entitled The King Steps Out, instead of Cissy as originally announced. Franchot Tone plays opposite Miss Moore and Josef von Sternberg is the director. The music is by Fritz Kreisler, lyrics by Dorothy Fields and the screen play by Sidney Buchman.

* * *

Norman Winter is the vocal teacher of Harry Stockwell, under contract to the Metro-Goldwyn-Mayer studios. Mr. Stockwell has been chosen for the romantic lead in Gram opposite Frances Langford. This is the picture in which Mme. Schumann-Heink and May Robson, two veteran troupers, will share honors in featured roles.

* * *

The Pacific Institute of Music and Fine Art announces that the mixed chorus recently organized is now in full swing under the direction of Dr. Richard Lert and Andres de Segurola. The former conducts the class in ensemble work and the latter trains chorus members in voice production. Rehearsals are held twice weekly.

* * *

L. E. Behymer announces recitals by Thelma Given, violinist, on February 17 and by Jascha Heifetz, violinist, on February 25 at the Philharmonic Auditorium. Bartlett and Robertson, duo pianists, appear March 3 at the same place and under the same management.

* * *

Jan Kubelik, violinist, plays a recital on March 6 at the Philharmonic Auditorium under the management of Merle Armitage.

* * *

Oskar Seiling is the teacher of Orline Borrow, a young artist violin student who has returned from a concert tour through Texas, Oklahoma and Louisiana. Mr. Seiling teaches privately and also at the Institute of Music and Fine Arts at Long Beach, Cal.

* * *

Stanley Morner, tenor with Metro-Goldwyn-Mayer studios, recently completed a principal role in I Conquer the Sea, which was produced by one of the larger independent studios. His next film will be a musical with the MGM studios.

* * *

Mark Markoff, vocal instructor of Los Angeles, came here from New York eight years ago. He was for several seasons baritone with the Russian Imperial Opera. Mr. Markoff has taught a number of the important moving picture stars including Gloria Swanson, Ruth Chatterton, Janet Gaynor, Mary Nolan, Jack Holt, Charles Farrell and Ben Lyon. His method of instruction combines the Italian school with the Russian art of interpretation.

* * *

Clifford Lott, dean of the vocal teachers of Los Angeles, has been teaching here for the past thirty years. He has to his credit many singers and teachers in important places both in the Central West and Pacific Coast. Mr. Lott is active in the Los Angeles Federal Music Project and, aside from administrative work, directs a male chorus of thirty-five voices and coaches the soloists for the various works given by the choral groups. Elijah and Messiah are two works to be sung shortly. In addition to private teaching at his home studio, he is director of both the Business Men's Glee Club of fifty-five voices and The Carolers of forty women. Both organizations give two concerts yearly. Mr. Lott is one of the original members of the American Academy of Teachers of Singing of New York and in 1928 was responsible for the organizing of the Southern California Academy of Teachers of Singing.

* * *

Julia Howell, of the music department of the University of Southern California, has for the past ten years been head of the theory department of that institution. The theory course given students of music is along lines leading to creative work, and at the same time includes pedagogy and analysis for the training of teachers of theory. Miss Howell holds a Bachelor of Music degree from the University of Southern California and during her sabbatical year of 1932-33 completed study for and was awarded a Master of Music degree at the Eastman School of Music.

* * *

Abby De Avirett, director of the Institute of Music and Fine Arts of Long Beach, is the teacher of Earle Voorhies, artist piano student. Mr. Voorhies has returned from a successful concert tour through Mexico and Oklahoma. At Albuquerque, N. M., he played the Tschaikowsky B flat concerto with the symphony orchestra of that city.

* * *

Nancy Monteux, daughter of Mr. and Mrs. Pierre Monteux, conductor of the San Francisco Symphony Orchestra, makes her debut as a solo dancer next season. Miss Monteux has begun singing lessons as a cultural asset to dancing, which she has been studying for some years.

C. D. K.

Isabel Laughlin and Silvio Scionti in Recitals

On her Southern tour beginning the middle of February, Isabel Laughlin, pianist, will be heard in recitals at Millsaps College, Jackson, Miss.; Louisiana State University, Baton Rouge; Women's Music Club, Galveston, Tex., and at Baylor University, Waco, Tex. The last named is a solo appearance with the orchestra, with whom Miss Laughlin will play the Liszt-Busoni Spanish Rhapsody with her husband, Silvio Scionti, conducting. Miss Laughlin, who is Mr. Scionti's assistant at the Chicago Musical College, will give her Chicago recital on March 31, at Curtiss Hall.

Institute of Musical Art Orchestra to Give Concert

The orchestra of the Institute of Musical Art will give a program in the concert hall of the Juilliard School of Music on February 29. Under Willem Willeke's direction the orchestra will play Wagner's overture to Tannhäuser; concerto for cello in A minor (op. 33) by Saint-Saëns, with Anne Webber as soloist, and the Tschaikowsky sixth symphony.

Dalcroze School Scholarships

The Dalcroze School of Music, New York, announces that two vocal scholarships for the second semester, for which auditions were held in January, have been awarded to Violet Waltenberg and S. Alonzo Lee. The successful candidates are studying with Florence Turitz; vocal instructor at the school.

Juilliard School to Give Ravel Opera and New Josten Ballet

L'Heure Espagnole, opera in one act by Maurice Ravel, and Joseph and His Brethren, a new ballet by Werner Josten, will be presented by the Juilliard Opera School on March 9 at the Juilliard Auditorium, New York, with further performances on three consecutive evenings. Albert Stoessel directs the productions. The opera will be sung in English and alternating casts used. Alfredo Valenti is in charge of the staging.

L'Heure Espagnole, a musical comedy in one act, was written to a text by Franc-Nohain, who first produced it (without music) at the Odéon, Paris, in 1904. The first performance of the opera was given at the Opéra-Comique, Paris, May 19, 1911. The Chicago Opera presented it in this country for the first time at the Chicago Auditorium in January, 1920. The Metropolitan Opera first gave the work in November, 1925, with Lucrezia Bori, Lawrence Tibbett and Ralph Errolle.

For the Juilliard presentation, the original text has been translated into English by Robert A. Simon. The cast (a double one, appearing alternately) comprises: Ramiro (George Britton and Raymond Middleton); Torquemada (Richard Browning and John Seully); Gonzalve (Allan Stewart and Roland Partridge); Don Inigo Gomez (Glenn Darwin and Roderic Cross); Concepcion (Ruby Mercer and Mary Catherine Akins).

Joseph and His Brethren is a ballet-pantomime in six numbers, depicting the principal Biblical incidents in Joseph's life in the following order: preludio, Jacob's House; pastorale, The Beloved Son; Joseph Sold into Egypt; canzona, Joseph and Potiphar's Wife; ceremonia, Joseph Interprets Pharaoh's Dreams; sinfonia, Joseph makes himself known to his Brethren. Arthur Mahoney directs the choreography in the ballet and enacts the chief role of Joseph. Glenn Darwin will be the narrator.

Richard Copley Notes

Igor Stravinsky, Russian composer-pianist, and Samuel Dushkin, violinist, will come to this country in January next for a concert tour under the management of Richard Copley. The recital programs of this combination will not be confined exclusively to the music by Mr. Stravinsky, but music by Bach, Handel and Mozart are included.

Mr. Dushkin, who in recent years has been giving concerts in conjunction with Mr. Stravinsky, will next season be heard in recitals and orchestral concerts in programs of classical and contemporary music. Mr. Dushkin arrives in November, playing a series of concerts prior to taking up his engagements with Mr. Stravinsky. Several years ago, Mr. Dushkin made a tour in this country, appearing with several of the symphony orchestras, when he performed for the first time here the Stravinsky violin concerto. Mr. Copley is to manage the tour.

Mr. Copley announces that the Roth Quartet will open their next American tour in September, returning to this country from South America, where they spend the summer presenting concerts. They close their present American tour February 15, and leave immediately afterwards for a three months' tour of Europe, opening early in March in London.

Josef Hofmann will spend the next fall and winter months in this country devoting part of the time to concert engagements which are now being booked by Richard Copley.

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Chicago Appropriates Sum For Its City Opera Company

Novelties Announced for Next Season of Six Weeks, Opening October 31—Recitals by Pons and Brailowsky Delight—Hageman Leads Excerpt from His Opera with Symphony Orchestra

CHICAGO.—For the first time in the history of Chicago, the city council has appropriated $15,000 towards the support of the Chicago City Opera Company. A check for that amount was last week placed in the hands of Paul Longone, general director of the company, who used it to meet the last week's salaries of the orchestra, chorus and stage hands.

To reduce further the season's deficit, a benefit performance of Madam Butterfly was given at the Civic Opera House on January 31. The principal protagonists were Edith Mason, who assumed the title role; Sydney Rayner, Pinkerton; Maria Matyas, Suzuki; Wilfred Engelman, Sharpless, and Maude Key Shelton, Kate Pinkerton. James Vandsburger conducted.

An announcement of far-reaching importance appeared in the program, from which we glean that the 1936 season of the City Opera Company will begin on Saturday evening, October 31, 1936, with a gala extra performance of La Fiamma. The season will be extended to six weeks. Plans for the new season include productions of Die Walküre with an outstanding cast, the Chicago premiere of Schwanda in English, The Bartered Bride and La Rondine, also in the vernacular.

LILY PONS AT ORCHESTRA HALL

Fascinating and popular Lily Pons gave a song recital under the auspices of the Travelers Aid Society in Orchestra Hall on February 1. It had been stated that the famous coloratura soprano of the Metropolitan Opera Company was suffering from a cold, but throughout her diversified program there was no vestige of any indisposition, so that her innumerable admirers heard the favorite songstress in the promised selections. Opening the program with Pamina's aria from Mozart's The Magic Flute, she further sang Cherubino's aria from the Marriage of Figaro and concluded her first group with the Queen of the Night's aria from The Magic Flute. Later in the evening she was heard in Benedict's La Capinera, Messager's La Maison grise, Saint-Saëns' Le Bonheur est chose legère, Una voce poco fa from The Barber of Seville, LaForge's Come unto These yellow Sands, Popper's Gavotte, Gershwin's Summertime, Panovka's Tarantella and Proch's Variations. To that imposing list were added many extras.

To dwell on Miss Pons' beautiful singing, fine phrasing and impeccable vocal technic would compel us to repeat what we have so often stated—namely, that there is today only one Lily Pons, as in years gone by there was but one Tetrazzini and one Galli-Curci. Coloraturas come and go, but the outstanding one of today is incontestably Lily Pons. Who could, for instance, sing the Music Box, one of her encores, as she voiced this charming little bit and who could sustain a high F, as did the petite, fragile and unique Lily? If there are other coloraturas whose pyrotechnics are as perfect, let them appear and the world will welcome them with open arms.

ALEXANDER BRAILOWSKY REAPPEARS

Five years or so ago a lanky lad by the name of Alexander Brailowsky made his first appearance in our midst, and so pronounced was his success as to predict world renown for the newcomer. We were not wrong then, as Brailowsky has won acclaim throughout the musical world; and upon his return after too prolonged an absence on February 2 he disclosed such pianistic virtues as to permit his being proclaimed one of the masters of the keyboard. Heard for the purpose of this review in the Bach-Busoni Toccata and Fugue in D minor, the Scarlatti Pastorale and Capriccio, Schumann's Etudes Symphoniques and Moussorgsky's Pictures at an Exhibition, the young Russian disclosed a drastic change in his pianistic make-up. If memory serves aright, when we first became acquainted with his art, Brailowsky was what might be called a "romantic" player, a sincere musician and an impeccable technician. Since then he has grown immeasurably. Only in the Scarlatti number, exquisitely executed, did he exploit those delicate tones with which he formerly charmed his hearers. Today Brailowsky might be classified as a dynamic interpreter, one who desires and obtains orchestra effects and who draws from the piano thundering tones that at times taxed the instrument to its limit. His approach to Schumann's symphonic etudes is gigantic in scope and, to say the least, original in conception. He really "shouted" the dynamic phrases with an *élan* and enthusiasm that were breathtaking and then startled his listeners with ethereal pianissimos in less animated measures. Brailowsky delights in quick contrasts and in the Moussorgsky Pictures he had ample opportunity to revel in varied tonal effects, which brought out every rainbow coloring. He is not only a giant of the keyboard, a poet, but especially a painter whose coloring is mostly vivid and flamboyant.

HAGEMAN LEADS HIS WORK AT SYMPHONY CONCERT

An interesting novelty, the carnival music from Richard Hageman's opera, Caponsacchi, directed by the composer, proved one of the outstanding compositions programmed at the regular Thursday-Friday Chicago Symphony concerts of February 6 and 7. Richard Hageman has long been recognized as an erudite musician, a modernist whose musical idiom nevertheless flows in melodic and harmonious strains, whose muse is fertile, original and often inspired. He directed his opera excerpt without a score—a feat in itself, as generally conductor-composers imbued with extraordinary memory are reluctant to direct their own works without recourse to notes. Thus Hageman is to be congratulated for this departure which afforded him more freedom in exposing all the beauties contained in his carnival music. As composer and conductor, he made a decided hit with the audience and was recalled many times to acknowledge the vociferous plaudits. The distinguished visitor begged the orchestra men to rise, but they refused the honor in which they could well have participated, as their playing of the novelty was truly magnificent. After a hearing of the carnival scene from Caponsacchi our appetite is now whetted to hear the opera in its entirety, and the hope is here expressed that Chicago will be fortunate enough to hear its first American production at the Civic Opera House next season.

The soloist of the evening, Concertmaster Mischa Mischakoff, elected to play the Bruch G minor violin concerto, in which he added new laurels to his list of personal triumphs. Owing to the fact that he was somewhat nervous at first, Mischakoff's tone was wabbly and his intonation faulty, especially on the E string, but later he fully recovered his composure and rose to great heights. The program further included the Haydn "Oxford" symphony and the Turina Sinfonia Sevillana, two works so totally different as to permit Conductor Eric DeLamarter's versatility full sway.

CHICAGO STRING QUARTET IN NOVELTIES

In the chamber music program offered by the Chicago String Quartet on February 2, Janet Fairbank, soprano, was heard in the Chansons Madécasses by Ravel, which had their first performance here on this occasion. The bizarre, barbaric and heterogeneous novelty requires an interpreter whose musicianship is faultless. That Miss Fairbank delivered those songs from Madagascar as well as she did, speaks volumes for her musical erudition and vocal technic. The singer was well seconded by Ralph Dye, flutist; Robert Wallenborn, pianist, and Theodore DuMoulin, cellist. The program contained besides, Mozart's G minor and Dvorak's E flat quartets, and Honegger's Rhapsody for piano, flute, violin and viola, which received its Chicago premiere, but which other duties forbade our hearing.

VIRGIL FOX'S ORGAN RECITAL

A year ago Virgil Fox, organ virtuoso, made his initial bow here. So pronounced was his success as to bring a throng on a blizzardy night for his first recital of this season in Kimball Hall on February 3. Mr. Fox, who comes from Baltimore, though young in years, has already reached a high place among the foremost concert organists in the land. The "king of instruments" has in this gifted artist a champion who should restore the popularity of the mighty instrument with concert-goers. In his diversified and well arranged program, enlisting compositions by Handel, Bach, Franck, Emma Hemberger, Bingham, Dethier, Middelschulte, Schumann, Guilmant and Widor, Mr. Fox revealed the full gamut of his art. Contrasts in tone color seem to be his hobby, thus we heard lofty pianissimos and thunderous dynamics succeeding each other without distorting the contents or meaning of the composition. Clean-cut in his playing, Fox's beautiful registration and manipulation of the keyboard is only rivalled by his effective pedal work.

GORDON STRING QUARTET

Jacques Gordon, whom Chicago still claims as one of its own, notwithstanding his having made his home in the East for several years, returned with the string quartet bearing his name for a concert in the Chamber Music Association series in Orchestra Hall foyer, on February 4. An enormous and exclusive gathering was on hand to pay homage to the former concertmaster of the Chicago Symphony Orchestra and tribute to one of the best string quartets now touring the country. The program which Messrs. Gordon, David Sackson, Paul Robyn and Naoum Benditzky offered was unusual inasmuch as between the Haydn G minor quartet and the Beethoven E minor was placed Quincy Porter's quartet No. 3, a novelty hardly worthy the honor. We are as chauvinistic as any reporter who demands that opera should be sung in English, that the concert hall should harbor mostly Americans and that native composers should be given a chance, but critics in general and especially those who make their abode in the Windy City have often hurt the cause with undeserved laudatory comment instead of uplifting criticism. We do not believe it necessary to wrap one's self in the Stars and Stripes and to shout from the housetops "America for Americans," but we believe in giving a helping hand to deserving talent, especially those born in this country. Quincy Porter's quartet is inoffensive, even if written in that ultra-modern idiom which irritates the sensitivity of aural nerves, and though its form is correct, its contents are devoid of much beauty. What is most exasperating is that we discovered in Mr. Porter a composer who could write melodiously and harmoniously, but who, desirous perhaps of amazing rather than pleasing, writes melody only for the violins and dissonance for the viola and cello. The novelty as well as the Haydn and Beethoven quartets were admirably read by the Gordon String Quartet. Thanks are here expressed to the Chamber Music Association for again bringing this fine ensemble to Chicago.

JOSEPH WAGNER

presented a chamber music concert of his own compositions recently in the lecture hall of the Boston Public Library, Boston. Assisting artists were Faith Donovan, cello; Alfred Gerling, violin; Carmille Gerouard, baritone; Dominic Freni, clarinet; and Leonard Bernstein, piano. The program comprised concerto in G minor for two pianos; Four Snapshots for cello and piano (Spring, Summer, Autumn, Winter); Two Sketches for violin, clarinet and piano (Phantoms, Caprice); songs for baritone and piano; rhapsody for clarinet and piano; and Processions Medieval, a symphonic poem for two pianos. Mr. Bernstein and Mr. Wagner were heard in the two-piano music, and Mr. Wagner was at the keyboard for the piano parts of the other scores. Mr. Wagner is the conductor of the Boston Civic Symphony, now in its tenth season. (Photo by Roberts, Boston.)

HAZEL FERN HEITMAN GIVES RECITAL

The cold wave seems to have stimulated lethargic concert-goers, as witness the crowd discovered at Kimball Hall for the recital of Hazel Fern Heitman on February 4. Mrs. Heitman had prepared an excellent program, albeit her first group lacked contrast and by that fact became monotonous. It might be good form for a song recitalist to open a program with Sarti's Lungi dal caro bene, but we question the procedure of following it with Elizabethan love songs by Robert Jones and Tobias Hume, composers of the seventeenth century, Bach's Seufzer, Thrähen, Kummer, Noth, and Thomas Brown's Shepherd, Thy Demeanor Vary. If the demeanor varied, the mood of the compositions did not, neither the singer's interpretation. The newcomer possesses a most agreeable voice, exceedingly well schooled, as she knows how to shade and to produce most effective pianissimos. As in the case of many of her sister singers, Mrs. Heitman's enunciation of the English text is sometimes unintelligible, but her Italian and German are clear, and yet she is an American. A recitalist well worth braving the bitter weather to listen to and to applaud vigorously.

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VAN DER VELPEN SCORES AGAIN

Jeannette Van Der Velpen, who made a palpable hit with the WGN orchestra, Henry Weber conducting, on January 31, scored anew when featured by the Northerners, Harry Walsh conducting, on February 3, over Station WGN. With the Northerners Miss Van Der Velpen sang Voce di Primavera by Strauss, a medley from A Night at the Opera, featuring the song, Alone, and as her principal solo the Bell Song from Lakmé. The last number was conducted by the popular Karl Schulte.

DE PAUL HONORS SIR HAMILTON HARTY

De Paul University bestowed the honorary degree of Doctor of Music on Sir Hamilton Harty, at its mid-year convocation exercises, on January 31, in the De Paul auditorium. The Very Reverend Michael J. O'Connell, C.M., S.T.D., president of the university, gave the address to the graduates and conferred twenty-four master degrees and seventy-six bachelor degrees on the candidates.

CHICAGO MUSICAL COLLEGE STUDENTS WIN ORCHESTRA APPEARANCE

Jane Anderson, from the studio of Alexander Raab, and Jean Williams, student of Rudolph Ganz, of the Chicago Musical College, tied for first honors in the contest to play the Stravinsky Concerto with the Chicago Symphony Orchestra, on January 23 and 24. The judges found it difficult to decide between the two young artists and thus each was given a solo appearance, playing the same concerto at the same pair of concerts. Miss Anderson comes from Huntington, Ind., and has made Chicago her home for some years. She was a student of Mr. Raab for nine years and is a past winner of the Society of American Musicians contest and has appeared with the Chicago Symphony Orchestra as pianist in the Triple Concerto of Beethoven.

Miss Williams' home is in Portland, Ore., where she studied with David Campbell, a former pupil of Rudolph Ganz, who in turn sent her for more advanced work to his own master. Miss Williams has been with Mr. Ganz and his assistant, Mollie Margolies, for several years. This is the first contest she has ever entered in Chicago.

MUSICIANS CLUB OF WOMEN CONCERT

The February 3 concert of the Musicians Club of Women at Curtiss Hall brought a trio made up of Gladys Welge, violin; Ada McFarland, cello, and Maud McFarland; Esther Nelson Hart, soprano; Dorothy Pound, pianist, and a lyric ensemble led by Helen Leefelt.

DE PAUL BROADCASTS APPRECIATION SERIES

Through the facilities of the University Broadcasting council, Arthur C. Becker, dean of De Paul University school of music, is presenting a course in music appreciation every Monday, Wednesday and Friday afternoon from 1:30 to 1:45 o'clock over station WIND. The broadcast consists of an organ recital interspersed with "musical notes" by Dean Becker. The University Broadcasting Council is composed of De Paul University, Northwestern University and the University of Chicago. These three institutions have banded together to sponsor a campaign of education via the air through a variety of programs ranging from dramatics to legal and current problems.

SOMETHING NEW IN OPERA

A. F. Thaviu, whose orchestra took a fair share of last summer's open-air concerts in Grant Park, has arranged with the Publix-Great States chain to give grand opera in hour-long tabloid form. Complete scores will be used, so far as each concerns cantabile or sung music, as distinguished from recitative or dialogue intoned to music. Dialogue sufficient for carrying along the story of each opera has been prepared (in English) so that, Mr. Thaviu explains, the dramatic and melodic content of each work will be given in full in from an hour to seventy-five minutes. The first opera in the new venture is Rigoletto, to be shown March 3 in Danville, Ill., and then in other Illinois cities until March 13, when it will start a fortnight in the huge Fox theatre in Detroit.

CHICAGO CONSERVATORY ADDS LESLIE ARNOLD TO FACULTY

The Chicago Conservatory of Music announces the engagement of Leslie Arnold, bass-baritone and teacher of voice, for its vocal department. Mr. Arnold received his training in New York City, studying voice with Dudley Buck, with whom he has been continuously associated. A graduate of Utica Conservatory of Music, he continued the study of languages and composition at the Institute of Musical Art in New York City.

RENÉ DEVRIES.

The Randolph Field Tuesday Musical Club (Maybelle New Homes, president) is giving interesting programs.

Florence Bente recently presented a group of piano pupils in recital. Creditable work was done, showing careful instruction.

The Mary Stuart Edwards Music Study Club (composed of pupils of Mrs. Edwards) has presented several interesting programs for organizations. A choral club has also been formed and presented a number of programs.

The first meeting of the Manuscript Group of the Tuesday Musical Club (Mrs. Eli Hertzberg, president) was held in the Anna Hertzberg Hall of Music. Compositions by the following members were given: Fern Hirsch Ragland, Alice Mayfield, LaRue Conlon, Mrs. Edward S. Arnold, Catherine Harker, Ella Daggett Stumpf, Irma Goeth, Merry Brendel, Louise D. Fischer and Mrs. Randall G. Piper. Original poems were offered by Katherine L. Fischer, Mrs. Eli Hertzberg and Marguerite Campbell Titman.

John M. Steinfeldt, composer, pianist, teacher and president of the San Antonio College of Music and Fine Arts, presented twelve copies of his original manuscript—Hymn to Texas—to the Carnegie Library. Vivia M. Steinfeldt, wife of the composer, wrote the words. The song has been dedicated to the Texas Centennial. S. W.

Josephine Forsyth Entertains Clubs in Cleveland

Josephine Forsyth, composer, recently entertained the members of three clubs at her home in the Wade Park Manor, Cleveland. These were the Lecture-Recital Club, Music and Drama Club and Three Arts Club. Mrs. Harry D. Norvell gave a reading of her own poems, and musical numbers were offered by Dorothy Price, pianist, and Margaret Wright Randall, violinist.

Major Loudon Greenlees Crosses Continent

Major Loudon Greenlees, Scottish baritone, who gives a recital at Town Hall, New York, on February 18, completed a 3,000 mile journey from Los Angeles to New York before leaving for Ithaca, N. Y., where he appeared as soloist with the Cornell University Orchestra on February 11. Major Greenlees opened his first transcontinental concert tour recently as soloist with the Seattle Symphony Orchestra.

Music Notes from Coast to Coast

GRAND RAPIDS, MICH.—It was a decided musical treat again to hear Josef Hofmann in piano recital after the passing of many years. He was presented before a large audience in the Civic Auditorium by the East Church Concert Course. His playing was vital and magnetic and his interpretations masterful, and many local musicians appeared with their music in order to follow his authoritative presentations. Outstanding were his readings of the Beethoven sonata (op. 110) and the twenty-four preludes of Chopin. Interesting were two of his own compositions, Penguin and Sanctuary, written under his pseudonym, Dvorsky.

The soloist at the third concert of the Grand Rapids Symphony Orchestra was Cornelius Van Vliet, cellist, who scored a great success with his playing of the Haydn concerto in D major, and was recalled for several encores. The orchestra, under the leadership of Karl Wecker, featured numbers by German composers with the exception of Smetana's Bartered Bride overture and a set of delightful little whimsies by Paul White called Five Miniatures.

A program arranged by Mrs. J. B. Watkins was given by the St. Cecilia Society, the participants being Mrs. David B. Davis and Priscilla Sparks, pianists, Mrs. Karl Dingeman, soprano, and Mrs. Keith R. Houston, cellist, with Dorothy Pelck McGraw and Mrs. C. Hugo Kutsche, accompanists. A recital was given by Lois Wallner, soprano, with Mrs. McGraw accompanist, and Mrs. C. A. Weinhart, chairman of the day. This was preceded by a Federation luncheon, at which the speakers were Mrs. J. A. Shinkman, president of the St. Cecilia; Mrs. Bliss B. Wells, of Pontiac, president of the Michigan Federation of Music Clubs; Mrs. I. B. Gilbert, of Flint, vice-president; and Mrs. W. H. Loutit, of Grand Haven, chairman of the district.

Mrs. Peter Kleynenberg and Eleanor Malek of the piano faculty of the School of Fine Arts presented the following pupils in recital: Marcia Travis, Florence and Peggy Thwaites, Elaine Lass, Beatrice and Malcolm Dunkelberg, Janice VandenBosch, Dolores Czerwinski, Ellen Newhof, Evelyn Dice, Ruth Paley, Elnora Kieft, Eleanor Merrick, Judy Morrill, Dorothy Snapp, Elizabeth Gounos, Mary Jean Rogers, Marilyn Burleson, Nellie Mae Welmers, Gloria Demmon, Ruth Johnson, Marian Decker, Helen Dutmers, Martha Moore, Charles Fuller, Thomas Frey, Stephen Bryant, Will Gay Bottje, Patsy Lemon, Hugh Papke, Orimal Cherwenka, Jack Verschoor, Robert Frey. H. B. R.

SAN ANTONIO, TEX.—Virgil Fox, organist, was presented in recital by Walter Dunham, in the Municipal Auditorium. The program consisted of compositions by Handel, Bach, Franck, Hemberger, Seth Bingham, Middleschulte, Wolstenholme and Widor. The numbers were given with musicianly interpretation and registration and special mention must be made of Mr. Fox's splendid pedal technic. Two encores were granted at the close of the program, but more could have been given, for the audience was most enthusiastic.

The initial concert of the San Antonio String Orchestra was given in the San Pedro Playhouse. Jerome Rappaport, of the Juilliard Musical Foundation, was conductor and soloist. Numbers played by the orchestra were: Mozart's Eine Kleine Nachtmusik; a Purcell suite; Grieg's Heart Wounds and Last Spring; and Tschaikowsky's waltz and finale from the serenade in C. Fine tonal balance, exquisite shadings, and perfect ensemble characterized each under the baton of Mr. Rappaport. The orchestra was signaled to rise several times in response to the enthusiastic and insistent applause. Schubert's Moment Musical in F minor and impromptu in F minor and Chopin's nocturne in B and ballade in A flat were played by Mr. Rappaport. These displayed to fine advantage his firm round tone, excellent technic and fine musicianship. He was recalled several times and granted an encore.

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Atlanta Welcomes Visit of Chorus and Lists by Resident Artists

Vienna Choir Boys Delight with Singing of Dixie in English—Joseph Szigeti Impresses in Program at Wesleyan Conservatory

ATLANTA, GA.—The Vienna Choir Boys returned to Atlanta on January 22 for their second concert here within a year and were heard by an audience that doubled in numbers that of last season and that tested the capacity of the Atlanta Woman's Club Auditorium. Beginning with the national anthem, these fresh-voiced children won the hearts of those who heard them in a program which included sixteenth century church music, sung *a cappella;* a costumed presentation of Mozart's Reconcilation; a group of German Lieder; and two Strauss waltzes. The song Dixie, which they sang in compliment to the southland, brought the young choral group to the stage again and again. New interest was given the song by the piquancy of their foreign accent. Victor Gomboz was the director, and the concert was presented by The Atlanta Music Club.

SZIGETI AT WESLEYAN CONSERVATORY

Joseph Szigeti, violinist, played at Wesleyan Conservatory Auditorium on January 27 and was given an ovational reception by a capacity audience. Visitors from Atlanta and nearby towns drove some hundred and more miles to hear the artist. Throughout the long program that never failed to interest, he and his accompanist, Nikita Magaloff, the latter playing without score, electrified their listeners with an unsurpassed ensemble. The violinist's technical brilliancy, which is amazing, was never allowed to overshadow his stylistic playing or to dominate his sense of beauty.

The Atlanta Town Hall Intime series, recently opened with a lecture by Sir Willmott Lewis, Washington correspondent for the London Times, will include appearances of the violinist, Jascha Bron, and Angna Enters in Episodes and Compositions in Dance Form. The series is under the local management of Florence Marye.

SPRING FESTIVAL PLANNED

The Dogwood Festival, which will be held in Atlanta the week of April 19-26, will include the arts as well as flowers, according to Mrs. Robert L. Cooney, director of Garden Center and originator of the festival. Music, the dance, pageantry, and art exhibitions will be featured.

The Atlanta Music Club presented a program on Wednesday, February 5, which was devoted to Program Music of the Romantic Period, with illustrations. Mrs. William R. Elsas, the chairman, played three compositions by Liszt. She was assisted by Helen Riley Smith, soprano; Ruth Smith, violinist; Mrs. Charles Chalmers, and Mrs. Julius De Give, accompanists. Earle Chester Smith discussed program music of this period.

A. G. O. PROGRAM

The Georgia Chapter of the American Guild of Organists presented the annual religious service on Monday evening at the First Baptist Church, under the direction of George Lee Hamrick, organist and choir director of the church. American composers were featured, including C. W. Dieckmann, of Atlanta. Soloists with the choir of mixed voices were Vivian Bryant Thompson, soprano; Mrs. G. Edward Bray, contralto; Clarence Wall, tenor; and Robert Guy, baritone.

Another event in the churches was the inauguration of Sunday afternoon programs at the Central Congregational Church on February 2. Irene Leftwich, organist and choir director of the church, presented a program of piano, organ, and vocal music in collaboration with Mrs. Mozelle Young, organist and pianist, and Minna Hecker, soprano.

A musicale was given at Craigie House, home of the Atlanta Chapter of the Daughters of the American Revolution, Mrs. Frances Brown Chase, regent. Lillian Rogers Gilbreath, prominent Atlanta pianist who has studied abroad and who has appeared as soloist with symphony orchestras, was the pianist of the occasion. Ruth D. Smith, violinist, with Mrs. Julius De Give, accompanist, also appeared on the program.

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RADIO HIGHLIGHTS
Dialed by M. L. S.

The incomparable operatic pair Kirsten Flagstad and Lauritz Melchior lent their consummate art to the performance of Tristan and Isolde at the Metropolitan Opera House on Saturday afternoon, a tonal joy in which the radio audience shared, by the grace of the National Broadcasting Company. Tristan and Isolde seems to be one opera whose libretto escapes the flippancies of critics. This irreverent brotherhood have been known to refer to Siegfried as a glorified Boy Scout, to make ribald comments on Wotan's tangled domestic affairs and to look askance at the i.q. of Gilda and Lucia. The story of the Cornish knight and the Irish princess, however, seems immune to ridicule; perhaps because the tragedy of which the music speaks with such noble beauty, has a timeless quality which the other operas lack.

Adding to the tonal joys of Sunday evening was the presence of Louis Persinger, violinist and assiduous cultivator of young genius, on WOR, with the Master Musicians Hour under the baton of Alfred Wallenstein. He joined the orchestra in a polished performance of numbers which included part of the Beethoven concerto in D.

The soloist for the Ford Hour (WABC), with the Ford Symphony Orchestra and Chorus and Victor Kolar, conductor, was Grete Stueckgold, who gave unstintedly of the delights of her celebrated soprano voice.

The protagonist of the General Motors Hour (WEAF) was Emanuel Feuermann, cellist, against the familiar background of the General Motors Symphony Orchestra, with Erno Rapee directing. The eminent Mr. Feuermann was in full possession of his distinguished gifts of tone, technic and interpretative finish. The Austrian artist was the first cellist to appear on the General Motors series this season.

Returning to the week-day schedule, one of the interesting features of Tuesday (February 4) was a talk by Claude Gonvierre over WNYC under the auspices of the evening and extension sessions of Hunter College. Mr. Gonvierre's subject was the Principles of Piano Playing. The progressive teacher of today, he said, no longer teaches each student alike, but rather diagnoses each student. He reminded his listeners that in analyzing the new pupil one must realize that there are two distinct possibilities in an individual which may be developed—the natural in-born feeling for music (temperament, genius), and mechanical adeptness. Valuable principles of modern music pedagogy were summed up in his subsequent remarks.

On Wednesday afternoon, the Curtis Institute of Music broadcast (Columbia network) presented an ensemble of seven harps conducted by Carlos Salzedo. Marjorie Tyre was the soloist. High musical achievement marked this program.

In commemoration of the 292nd anniversary of the birth of Antonio Stradivari (February 5, 1644) the Columbia Broadcasting System presented Ken Woods, violinist, in a special violin program over their network on Wednesday. For the occasion Woods used one of the rarest of Stradivarius violins, Cremona, 1720, "The Rochester" from the Emil Herrmann collection.

A brief but thoroughly delightful interval was furnished by Josef Lhevinne, master pianist, on the Kraft Hour (WEAF) on Thursday evening.

Kullmann Making Concert Tour

Engaged for the first half of the Metropolitan Opera season, Charles Kullmann is now on a concert tour. His first engagement was in Washington on February 5 for Mrs. Lawrence Townsend's Mayflower musicales. He fulfills a second major radio engagement when he appears on the General Motors Hour on March 8. He sang on the Ford Hour on January 12. On February 7, 8 and 11 Kullmann was soloist under Bernardino Molinari with the Philadelphia Orchestra and he has been chosen by Arturo Toscanini to appear with the New York Philharmonic-Symphony Orchestra in the Verdi Requiem on March 5, 6 and 8.

Dancers Appreciated in Montreal

Programs by Jooss Ballet, Trio Italiano, and Kubelik Family Are Outstanding Events—Resident Symphonic Group Heard

MONTREAL.—The amazing group of dancers known as the Jooss Ballets paid its first visit to Montreal on January 29. They performed before a large and enthusiastic audience at His Majesty's Theatre and scored such a triumph that they were recalled a dozen times. Kurt Jooss and his dancers deserved the warm applause accorded to them by bringing out of a stage full of dancing artists complete pictures, dramatic, ironic or comic. The principal ballets presented were: Ballade, The Big City, A Ball in Old Vienna and The Green Table. But it was in the last mentioned number that their greatest ensemble effect was achived. Kurt Jooss has accomplished wonders with his artists in the way of co-ordination in the field of choreography. The music, supplied by two pianos played by F. A. Cohen and John Coleman, was admirably used to illustrate the ballets.

TRIO ITALIANO HAILED

The Trio Italiano, headed by Alfredo Casella, appeared at the Ritz-Carlton on January 5, under the auspices of Wednesday's Nine O'Clock. Chamber music of rare type was heard in a program including Beethoven's trio in D, op. 70, Schubert's trio in B flat, op. 99, Haydn's trio in G, which contains the popular Hungarian Rondo and finally Casella's fantastic Siciliana e Burelsca. The musicians gave a wonderful performance that delighted lovers of music. Alfredo Casella, pianist, Alberto Poltronieri, violinist and Arturo Bonucci, cellist, received an ovation and contributed encores in response.

The fourth concert of the Montreal Symphonic Orchestra took place at the Plateau Auditorium on January 17, drawing the customary large audience. Edmond Trudel, assuming the baton, chose a varied program composed of a movement from a symphonic suite by Vincent d'Indy, Reverie by the late Guillaume Couture, Beethoven's first symphony and the overture from Weber's Oberon. Outstanding was the solo part for violin in Lalo's Symphonie Espagnole by Norman Herschon which the local violinist played in a truly musical fashion.

The Montreal Orchestra, under the direction of Douglas Clarke, presented Jan Kubelik, violinist, at His Majesty's Theatre on January 19. The soloist, accompanied by his daughter Anita, also a violinist, and by his son Raphael, pianist, gave an exquisite exhibition of his art. The artists were given a tremendous ovation at the end of their program. The orchestra was heard in a good performance of Beethoven's Second Symphony and excerpts from the third act of Wagner's Meistersinger, played in real Wagnerian proportions.

J. H. G.

Music in Berlin

(*Continued from page* 5)

Danilo (Karl Schmidt Walter) his lovely bride, and not entirely on account of her millions. Baron Mirko Zeta had a witty performer in Arnin Sussenguth. Valencienne, his wife, was Margarete Slezak, daughter of the celebrated singer, and she quite surprised the spectators by playing a real violin solo in the cabaret scene, a relief from the usual faking of that sort of thing. Valentin Haller, as Camillo, got off some ravishing top-notes.

STILL MORE

Another operetta premiere, this time at the Komische Oper, was Die Weltmeisterin (The World Champion), music by Joseph Snaga. The piece concerns itself with Renate Borgas (Edith d'Amara), a skating champion, who falls in love with Erno von Veroscy (Hans Heesters) and who on that account refuses to do any more training. There are as a result all kinds of troubles with her manager, but a final curtain goes down on everybody pleased and happy. Zigeunerbaron, in Theater des Volkes, Fledermaus, in Admiralspalast, and Herz über Bord (Heart Overboard) in the Nollendorf Theatre, complete the list of light musical diversions now on view. The last three, it is interesting to notice, are given only for members of the NSKG (National-Sozialistische Kultur-Gemeinde), an organization which in Berlin alone has over 60,000 members.

New York Concerts

(*Continued from page* 14)

handed first violinist, and including also Felix Kuhner, second violin, Eugen Lehner, viola, and Benar Heifetz, cello, the quartet presented with its original qualities of rhythmic verve, perfect unanimity and refinement of tone, a program as usual entirely played from memory. The Brahms quartet in C minor (op. 51, No. 1) opened the concert, played with great beauty of tone and unusually keen realization of the composer's spirit and idiom. A novelty here was Alban Berg's Lyric Suite, played in memory of the late composer, a work composed in the formidable atonal manner remembered from his Lulu excerpts, apparently expressive of highly poignant states of soul and not "lyrical" in the accepted meaning of that term except rarely. There were Wagnerian suggestions in the music, but on the whole the expression is that of the Schönberg school, often baffling but usually of learned and cerebrally interesting construction, harmonization and coloristic effects. The final number was Beethoven's quartet in A minor (op. 132), which on this occasion had an exposition of much force and clarity and seemed (in contrast to the Berg opus) sunny and simple, despite the somewhat crotchety later manner of the composer. The playing of this profound and exacting score formed a highly impressive climax to the program, and the players were repeatedly recalled in a final ovation of much warmth.

Edwin Grasse Edwin Grasse, violinist, gave a program at Steinway Hall on Tuesday night which drew a large audience. With the musicianly cooperation of Ada Zeller, pianist-composer, Mr. Grasse presented a list comprising the Mozart sonata in B flat (No. 15); two movements from Max Bruch's concerto in D minor, pieces by Sinding and Wieniawski, and his accompanist's Corente in A, his own arrangement of the Paganini caprice in E (No. 9), and two original compositions of the recitalist, Promenade on Horseback (No. 2), Au Gallop (The Cantering Pony), and Song Without Words (No. 10) (MS.). Mr. Grasse is an established artist among New York concert-givers, and his appearances have built up for him a solid following of discriminating listeners. His playing is notable, aside from technical precision, for the sensitive feeling for which his well-produced tone is a medium. Whatever the period or tonal classification of the music he interprets, one is convinced of the sincerity of Mr. Grasse's exposition, his keenly attuned sense of beauty and his artistic vitality. His merits as a composer complement his abilities as an interpreter—love of melody, fastidious taste and workmanship. His audience applauded zealously, especially rewarding him after his own music. Miss Zeller came in for a deserved share of attention for her contributions to the evening—those of accompanist and composer.

FEBRUARY 5

Artur Schnabel His fourth evening recital at Carnegie Hall (of the series of seven) was given by Artur Schnabel in the Beethoven piano sonata course of the distinguished keyboard interpreter. He is recognized as one of the world's outstanding authorities on the music of Beethoven, and on this occasion he again drew a large audience of devotees who palpably were on hand for a rare and uplifting artistic-educational experience.

Schnabel played five examples, A flat, opus 26; D minor, opus 31, No. 2; opus 10, No.'s 1 and 2, C minor and F major; opus 81A, E flat (Les Adieux).

In lofty mood, the artist gave intensely vital, finished, and illuminative expositions, based on vast scholarly foundation, but also touched with feeling that came from a responsive heart and understanding mind.

He expressed the humor and grace of the lighter movements as convincingly as he uttered the sentiment and pathos of others. At all times, the interpretation was formally noble and yet colored with human intimacy. In tone and technic, Schnabel brought to bear the entire resources of his masterful pianistic art.

Warmly responsive, the audience rose to the compelling force and appeal of the performer and gave him long series of recalls.

Irene Hampton Town Hall's featured artist for Wednesday evening was Irene Hampton, pianist. The program led off with the Bach-Busoni Chaconne and Mozart's Pastorale. There followed three etudes and the Fantasie Polonaise of Chopin with concluding items by Pick-Mangiagalli, Gluck-Friedman, Larregla, Dohnanyi, Sepulveda and Tschaikowsky-Pabst.

Although more inspired interpretations of the Bach-Busoni Chaconne have been heard, Miss Hampton's reading revealed a flowing technic and a readiness to grasp and project with finesse the musical content of this masterpiece. Unfortunately, certain of the more climactic effects were marred by an inclination to blur the heavy chords, thereby losing for the moment the melodic continuity. The Mozart opus proved a more adequate vehicle for displaying the requisites of Miss Hampton's style and here she rewarded her listeners with a finely molded, carefully thought out conception which left nothing to be desired in its skillfully wrought development of theme and contrast of variation. In the Chopin group she played with a mature understanding and delightful pliancy of touch which won her much favor. The closing numbers received polished treatment and were set forth with distinction. The hall held a large and appreciative gathering that applauded lavishly and recalled Miss Hampton frequently.

FEBRUARY 6

Philharmonic Orchestra Hans Lange returned to the podium of the Philharmonic-Symphony Society to conduct the four concerts of Thursday and Saturday evenings and Friday and Sunday afternoons. His program featured two works new to New Yorkers. The first of these was the Vaughan Williams symphony in F minor, which had its first performance last April in London under Dr. Adrian Boult and received its initial presentation in America at the Cleveland Orchestra concert which Dr. Artur Rodzinski directed this season on December 19.

In this opus Vaughan Williams has departed from the tonal and harmonic patterns of his London and Pastoral symphonies, which have won him so much approbative attention. His F minor symphony is built on two principal themes that are heard throughout the work. They are constantly embroidered and manipulated in contrapuntal manner and are highly flavored with atonality. One theme is based on a four note motive, F-E-G-flat-F, and the other main figure is an ascending series of four notes, F-B-flat-E-flat-G-flat. Written in four movements, *allegro, andante moderato, scherzo* and *finale* with an epilogue in fugue form, the music seems to this reviewer to be a completely sincere expression of the emotional chaos of the present era. Although it is difficult to state what Mr. Williams had in mind in writing this symphony (since he has not expressed himself regarding it), nevertheless it is apparent that in divorcing himself from the English folk-song material with which his name has become associated, he has, in this cacophonic work, created genuine expression deeply felt and not merely a pseudo attempt to write music in the ultra-modern manner. There are moments of great poignancy, that because of skilled orchestral workmanship, affect listeners tragically. From an emotional standpoint, the symphony arouses a nervous irritation that is almost unbearable.

Mr. Williams has scored this opus with masterly precision. The instrumentation, despite the polyphonic patterns of the music, has clarity and is never overweighted. The orchestra played it magnificently and Mr. Lange's reading was the eloquent interpretation of a conductor of finesse.

The other premier presentation of the program was the first hearing anywhere of Lazare Saminsky's Three Shadows. These orchestral poems, as Mr. Saminsky states in the program's notes, "are a tonal tribute to the great American poet, Edwin Arlington Robinson . . . who died in New York last spring. . . . His thought and emotion, tense and shyly cloistered, seemed to me as typically American, as distant and granitic as the clouded cliff of Vermont or the shore of Michigan. There was something of a Norse giant in Robinson, something bardic and prehistoric or Runic, the quality so beautifully depicted in an ancient Norse line, 'Our secret thought—it comes from the mist.'"

Mr. Saminsky has created these thoughts in adept musical expression. An eerie quality of mysticism permeates the music, giving at all times a sense of uncertainty and indecision. Curious orchestral effects, novel and completely original, sound throughout the three short pieces, Omen, A Poet and Grass—A Dirge. The thirty-two-foot organ pedals are used with a rolling pattern on the piano, and in other places, to enhance the mystic aroma of the composition, strings and woodwinds in the higher registers sound with no supporting bass. After the performance of Three Shadows, Mr. Saminsky was called forth from the wings to acknowledge applause.

The concert opened with the Handel concerto for organ and orchestra in B flat major (No. 7) in which the assisting artist was Melchiorre Mauro-Cottone. Between the Williams symphony and the Saminsky composition, Charles T. Griffes' exotic The White Peacock was played exquisitely, and the program closed with a fine interpretation of Liszt's symphonic poem, Les Preludes.

FEBRUARY 7

Schnabel, Huberman and Feuermann A thronged Town Hall embraced the unusual opportunity of hearing on one program Artur Schnabel, Bronislaw Huberman and Emanuel Feuermann, in a concert of trios for piano, violin and cello, which formed the sixth event in the Town Hall Endowment Series. The hall even held a few standees, and apparently every seat was taken by an absorbed audience which listened with the utmost attention to the playing. The program comprised the following trios: Brahms' op. 8, in B major (new edition); Beethoven's op. 70, No. 1 (D major), and Schubert's op. 99 (B flat major).

The well-known virtues of the three artists' interpretative styles were plentifully in evidence. A trio of such authoritative musical figures is only rarely heard on a New York platform; each stands at the peak of his particular calling. This was, however, the first time that Mr. Feuermann had appeared with his colleagues in an ensemble program here, though the other two artists have collaborated in a New York hearing before.

The fact of recent association of the three musicians may have militated somewhat against perfect coordination in the opening Brahms work, but rhythmically their accord was subtle and forceful. As the evening advanced, the tonal qualities of the playing became more surcharged with lyrical effect, reaching communicative and poignant quality in the Beethoven and complete mastery in the delightful work of Schubert. It was an occasion for superlatives as regards the

(*Continued on page* 31)

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Correct Song Methods Aid in Establishing Careers on Firm Basis

Louis Dornay and Betsy Culp, New York Voice Teachers, Discuss the Musical Ideals Which They Aim to Implant in Their Instruction

The white mantle of a January snow storm shrouded Riverside Drive on the day that an interviewer from the Musical Courier paid a visit to Louis Dornay and Betsy Culp. The spacious studio was a cheerful spot on the winter day, with its open fireplace, simple, artistic furnishings and the large windows overlooking the Hudson River.

Seated opposite Mr. Dornay and Mme. Culp (Mrs. Dornay), I ventured that it was a fine day for the ducks, if they didn't mind catching cold.

"No doubt many people will take colds today," acceded Mr. Dornay, "and most of those who follow singing for a profession will keep within doors if they can. However, I hold the theory—and have good reason to believe in it—that singers should contract throat irritations less than those who have never trained their vocal organs. You see, a cold is the result of congested air-passages, and if a singer keeps those channels open as should be the case, the vocal organs will be always in good condition and able to withstand infection."

Mr. Dornay's career as a tenor has taken him to most of the important opera houses and concert halls of Europe and through the two hemispheres as a concert singer.

Singing in Various Climes

His wife smiled at him. "Speaking of keeping in good vocal condition, I think that you are yourself a good example of what you say," she agreed. "Mr. Dornay," she went on, turning to me, "sang for many years in many countries, and only once or twice in all that time was he forced to cancel engagements through vocal incapability. We teach our pupils to sing and breathe properly, and thus the weather may hold few terrors for them."

"I have sung under some terrible climatic conditions," said Mr. Dornay. "Once at Covent Garden, in London, when I was taking the role of Radames in Aida, the city was engulfed in one of the worst fogs of its history—a pea soup fog, *par excellence*. The thick mist even crept indoors, and the air in the opera house was so dense that when I came out to sing Celeste Aida, I not only could not see the audience (although I could locate them by their coughs), but there was a wall of fog between me and the conductor. I could just discern an upraised arm, holding a baton.

"Also, in my native country of Holland, where it gets very cold indeed in the winter, I have appeared in concert and opera, and I had to stay in hotel rooms which would seem like iceboxes to Americans, used to steam heat, and yet I kept in good trim."

"Speaking of extremes in temperature," put in Mme. Culp, "we have experienced tropical heat, too."

She began an account of a tour which she and her husband had made to the Dutch East Indies. The tour consisted of forty-five concerts in Java and the other islands of the group of Holland's possessions.

"It was very interesting—and very hot. One feature of the East Indies to which I had difficulty in becoming accustomed was the omnipresence of the many varieties of lizards and insects. Bats, too—I remember one concert where I sat at the piano, disciplining my nerves while three bats flew around my head."

She added that the audiences in the Dutch East Indies are ideal for serious artists—being intelligent, responsive and highly critical. "One of the newspaper comments which my husband prizes most was received during this series of appearances. A critic wrote that Louis Dornay was a Holland singer, with German musicianship, French culture, and Italian temperament—a *rara avis* among vocalists."

Mme. Culp, a pianist and co-teacher with her husband at their New York vocal studios, is a near relative of Julia Culp, the famous singer of golden memory. She has appeared with Julia Culp, Elena Gerhardt and other eminent artists as well as with Mr. Dornay, in concert and in joint recitals all over Europe and elsewhere.

For a number of years Mme. Culp and Mr. Dornay have been established here, and are citizens of the United States. They are enthusiastic about the natural endowment among singers of this country and the eagerness to learn that the young people show.

Bane of Haste in Artistic Life

"However," said Mr. Dornay, "there is one bad flaw in the musical life here. Musicians are too much in a hurry to enter the professional field. In Europe we do not appear in public concert or opera without at least six to eight years of intensive study, and, of course, great singers everywhere never cease studying. Since coming to New York, particularly of late years, I have had prospective pupils ask in all seriousness if I did not think they could prepare themselves for a vocal career in . . . six weeks or so . . . (sic).

"I think the radio is to blame for this. The broadcast programs are very often hastily made up and the singers have to learn their songs and parts very quickly. This quick studying, though requiring alertness and concentration, does not make for thorough musicianship, the more so as many programs on the air consist of the cheaper kind of ballads and ditties. The radio, in its more worthy phases, has done much good for the tonal art, as we all acknowledge, but in the way I have described it has tended to lower the standard of artistry as well as musical appreciation.

Implanting Sound Musical Ideals

"In our work we try to imbue our students with the same ideals in which Mme. Culp and I were brought up, for, to my mind, it is vital that a singer should also be a good musician.

"Twice in my own career this point was strikingly illustrated. The first was in Amsterdam (Holland) when the celebrated Concertgebouw Orchestra of which Prof. Willem Mengelberg is the renowned conductor, was giving a performance of the Berlioz Requiem. As you may know, the score of this requiem is very elaborate and employs apart from the full orchestra, different brass units at different parts of the concert hall. Only one soloist, a tenor, is required and of course an enormous chorus. On this special occasion, the soloist who was to take the part fell ill of the grippe and I was called by the management of the choral society one hour before the concert was scheduled to start, to substitute for the sick tenor. I had never seen the piano-score before, but thanks to my musical training I was able to take my opportunity and earned a great success plus excellent press notices. The other incident took place in The Hague when a gala performance of the five-act opera, The Siege of Leyden (Leiden's ontzet), was scheduled in honor of the seventieth birthday of its composer, Cornelis van der Linden, who was the founder of the Netherlands National Opera. The royal family and a distinguished audience would be on hand and so the committee wanted the affair to be outstanding. I had gone especially to listen to the public dress rehearsal as I had never seen the opera. This rehearsal took place on Wednesday, while the performance was to take place the next Monday night. On Saturday, late in the afternoon I received a phone call from the committee and I was asked whether I would be willing and able to prepare the leading part by Monday, as the tenor who sang the rehearsal had shown himself absolutely impossible to appear in this very exposed, leading part.

"The score was rushed to me and I studied two nights and two days, went on the stage without an ensemble rehearsal and, to my great joy gave a most successful performance. This incident shows again how necessary it is for the singer to be also an able musician."

At this point of our conversation, the bell rang and in came Lucille Manners, pupil and artistic product of the Dornays. This young singer who has already made a reputation for herself through her broadcasts over the network of the National Broadcasting Company, is at present preparing an extensive international song repertoire and various operatic parts. An impressive list of singers, among them many whose names are before the public, are among the pupils of the Dornay-Culp Studios.

The "Soirees Intimes" (which are not "pupils' recitals") are given every month in the studio during the winter and are an attraction for singers with professional aspiration and provide for those appearing a fine opportunity to be heard and gain experience before a critical audience. M. L. S.

SUE HARVARD,
soprano, sang at the annual dinner of the Dickens Fellowship, at the Brevoort Hotel, New York, on February 7; 28, she is to be soloist for the yearly banquet of the Boys Club of New York; March 1, at the St. David's Day dinner in the grand ballroom of the Hotel Astor, New York; 25, at the spring luncheon of the Women's National Republican Club, also in the grand ballroom of the Hotel Astor.

Mrs. Clarence Dickinson Lectures in Three States

Mrs. Clarence Dickinson recently gave an address on The Hymnal, a Church Treasury, at Crescent Avenue Presbyterian Church, Plainfield, N. J., in which she traced the development of hymnody through the periods of church history. February 3, she spoke in Dayton, O., for a combined meeting of the Choirmasters Club and the Dayton Women's Club, on Beauty in Worship, and on February 12 on the same theme for the Long Island chapter of the American Guild of Organists, at Huntington, N. Y.

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New York Concerts

(Continued from page 29)

matured knowledge of musical style which the three specialists in their fields exhibited. Schnabel's piano playing was mellow in tone, of surprising technical fluency and charm, especially in the passage work of the Beethoven trio, and reared a firm and dependable framework for the musical efforts of his colleagues. Feuermann's sensitive cello art, the noble sympathy of tone and tender lyric expressiveness of his playing, were much to the fore during the program, and contributed a distinctive quality to the ensemble. The tone conjured by Huberman from his wizardly violin was at the opening of the evening somewhat lacking in color, but this was later remedied and his superb musicianship and highly characteristic fire and rhythmic verve were much in evidence.

The audience gave long applause and frequent recalls to the distinguished artist trio.

Josef Hofmann The matinee recital of Josef Hofmann at Carnegie Hall drew an audience which occupied all available space in that huge auditorium. So imposing was the spectacle that the management had a photograph of the audience taken from the stage at the end of the mid-program intermission.

Hofmann played Handel's Variations in D minor; Melody by Gluck-Sgambati, Dervish Chorus Beethoven-Saint-Saëns, Beethoven's Sonata, opus 110, Chopin's twenty-four preludes, Rubinstein's G major Barcarolle, the Penguin, and Sanctuary, by Dvorsky, and Liszt's Polonaise in E major.

It is the intention of the present reviewer to write one of the shortest criticisms on record, by saying that Hofmann was in his rarest form, which means that he furnished piano art of the most supreme order, an order which no other living pianist is able to exceed.

Beyond that unadorned statement, let it be reported that Hofmann's listeners were transported, and their frenetic plaudits induced Hofmann to add a long list of encores. None of us who were present will ever forget the majesty, the beauty, and the eloquence of this recital.

Andres Segovia Another recital of note must be recorded for Andres Segovia, Spanish guitarist, in his second and final appearance at Town Hall this season. The first items played consisted of works originally written for the lute and included a Chilesotti transcription of two sixteenth century pieces, Bach's Prelude and Loure, Pavane and Gaillarde (John Dowland), Petite Suite (R. de Visée), and Gavotte and Gigue (L. Weiss). The second group held a first performance of a Handel composition in three movements (sarabande, minuet and gavotte), scored for clavecin but equally effective arranged for guitar, a Mozart andante, a minuet of Schubert and Mendelssohn's Canzonetta. The program closed with modern guitar literature naming a sonatina by Torroba (dedicated to Segovia), De Falla's Homage to Debussy and Albeniz' Legend.

As at the last concert, Mr. Segovia enchanted the listeners with his subtlety at creating tonal contrasts of exquisite beauty and with his amazing technic. In the hands of Mr. Segovia, the instrument produces results usually possible only with a chamber ensemble. By plucking the strings near the guitar bridge he provides all the charm of a clavichord, a similar action a few inches nearer the guitar neck sets forth the delicious strains of a harp, while *pizzicato* violin intervals are portrayed with startling reality.

The showers of applause and the consistent request for encores after each list of offerings spoke eloquently for the success of Mr. Segovia's current sojourn in New York.

Roth Quartet Observing its tenth anniversary season, which has already included a tour of this country and Mexico, the Roth Quartet gave a concert marked by its usual high quality of achievement, in Town Hall on Saturday evening. It is no news that the members of the organization (Feri Roth and Jeno Antal, violins, Ferenc Molnar, viola, and Janos Scholz, cello) have fused their individual gifts in an ensemble of beautifully responsive sort, and have achieved a tone of superb mellowness, warmth and expressive quality. On this occasion they played with much devotion to their artistic task, a program comprising the following quartets: Haydn, D major (*op. 76, No. 2*); Dohnanyi, D flat major (No. 2); and Beethoven, A minor (op. 132). The Haydn had an unusually poignant and emotionally compelling reading which was almost Mozartian in its deeply moving *largo*, and the movements in brisk tempo were done with consummate fastidiousness and technical perfection. The quartet of the players' compatriot, Dohnanyi, was also given an exquisitely musical and effective reading, which brought out its genuine melodiousness, somewhat Tristanesque harmonic style, its graceful fancy. The evening concluded with a remarkable performance of one of Beethoven's last and most profound quartets, which made a memorable conclusion to the concert. There were repeated recalls for the players after each number and a marked ovation at the end of the program.

FEBRUARY 9

Philharmonic Orchestra The Saturday evening and Sunday afternoon Concerts of the Philharmonic Orchestra at Carnegie Hall, repeated the chief numbers led by Hans Lange on the Thursday and Friday programs, but substituted Mendelssohn's Fingal's Cave Overture in place of the Handel Concerto for organ, and added the Saint-Saëns Concerto for cello, with Gregor Piatigorsky as the soloist. He gave an admirable performance, with lovely tone, flawless execution, and superb taste in voicing the grace, bravura, and lyricism of the beautiful old work. Acclaim from the hearers coaxed Piatigorsky into many platform trips and acknowledging bows.

Orlando Barera Sunday afternoon at Town Hall brought the American debut of Orlando Barera, Italian violinist, who came here relatively unheralded, although favorable reports of his European concerts had been received in this country. Mr. Barera is a tall and personable young man whose platform demeanor is marked by truly Latin grace. A product of the Bologna Conservatory, he has recently played with success in Paris, Berlin, Dresden and other cities. Outstanding in his equipment—as the first number, Vitali's Chaconne, speedily revealed—were not the usual glib technical sparkle and facility of the virtuoso, but an unusually warm, sympathetic and emotionally appealing tone, and an Italianate flair for lyrical expression. These qualities were beautifully exemplified in his performance of Mozart's concerto in G major, which flowed forth in songful style from Barera's bow. The audience was obviously genuinely moved by the suavity of tonal treatment and the feeling qualities of his *cantilena* playing, so that one heard little gasps of pleasure after the *andante*. In the somewhat more austere idiom of César Franck's sonata, it is noteworthy that the violinist rather deepened his emotional appeal while preserving the luminous qualities of the lyrical line. The final group included, as a novelty, Joaquin Nin's Suite Espagnole, based on authentic folk material, the Habanera of Ravel and a Mozart-Kreisler Rondo. These received mounting evidences of appreciation from the audience. Mr. Barera was received with much enthusiasm and was induced to add extras at the end of the program. His piano collaborator, Hellmut Baerwald, also played with taste and musicianship.

Music Guild Lecture Recital The final Music Guild lecture-recital took place on Sunday afternoon at Town Hall. Leonard Liebling, who has presided as commentator throughout this series, once more took charge. The featured artist on this occasion was Emanuel Feuermann, cellist, who selected for his program the Beethoven sonata (No. 3) in A major and the Saint-Saëns concerto in A minor.

Mr. Liebling prefaced his remarks by complimenting his audience on the consistent attendance and good support with which they have favored these concerts. Also there was an announcement that these meetings will be resumed next fall. Touching upon the Beethoven sonata, Mr. Liebling recalled to his listeners the brilliant versatility of this composer, his urge toward musical experiment and his earnest desire to depart from the strictly conventional. From the *scherzo* of this sonata Mr. Liebling chose a theme which he demonstrated at the piano, explaining the master's partiality to it and its reappearance in others of his works. Saint-Saëns received eloquent praise from Mr. Liebling and was extolled not only as a musician, but also as a man of rare humor, literary ability and great talent as an organist. The composer was classified as a melodist comparable to Mozart and Mendelssohn.

Mr. Feuermann, who is in the midst of numerous engagements, added another outstanding achievement to his list of performances. His execution, so immaculate in tone, fervent in expression and notable for its technical perfection, instilled in his hearers a profound admiration and deep appreciation for his interpretations. The cellist was ably accompanied by Wolfgang Rebner, an accompanist of understanding and instinct to provide musical background of high order. Resounding applause was accorded Mr. Feuermann, who graciously responded with encores.

Lucie Bigelow Rosen A recital which marked a significant interval in Town Hall's concert season was the appearance on Sunday night of Lucie Bigelow Rosen, thereminist. On her printed list were four songs for theremin and piano by Richard Strauss, Rachmaninoff and Delius, a group for theremin and string quartet which included three Bach works arranged by Sonia Hodge, and three other items for the same ensemble listing compositions of Brahms and Ravel. The assisting string quartet was formed by Boris Koutzen (violin), Nikolai Berezowsky (violin), Leon Barzin (viola), and Carlo Piscitello (cello). The quartet, besides supporting the thereminist, was heard in Turina's La Oración del Torero.

Miss Rosen plays upon her unusual instrument with confidence and skill, projecting tonal effects of purity and sweetness.

Many concert-goers were present and prolonged applause greeted Miss Rosen after her offerings. The quartet was applauded by the audience which clamored for encores. Frank Chatterton furnished piano accompaniments of finesse.

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London Fêtes Concert Celebrities

(*Continued from page 5*)

a mere concert can command. The occasion had all the trappings of a Big Event, what with floral decorations, illustrated souvenir programs ("a picture gallery," the Queen's Hall doorman called it) and what not.

The program was Brahms (D minor sonata) and César Franck, with Georges Enesco's A minor violin sonata "in the popular Roumanian style" in between. If I say that the audience wildly applauded even the last-named rambling farrago of gipsy wails and pseudo-emotional rhetoric, it gives you the measure of the Menuhins' popularity. Discounting the sentimental child-worship and the spinsters' ecstasy at seeing brother and sister hand in hand, with sister shyly looking at brother and refusing to bow, there still remains plenty of justification for genuine enthusiasm. Here is without doubt the most remarkable pair of artistic children of this generation—perhaps any generation since Mozart's day. But Yehudi stands betwen boy and man, and the perplexities of maturity are already assailing him; while Hephzibah, still quite the child, grips the keys with a bold *insouciance* that is positively invigorating to behold. A delightful, charming little pianist.

Hephzibah's Teacher Plays

Hephzibah's teacher, Marcel Ciampi, duly photographed in the "picture gallery" handed out at Queen's Hall, presented himself in person a few days later, playing fantasies by Schumann, Chopin and Debussy, only to prove that a fine teacher is not necessarily a great interpreter on the platform. Presenting three different styles of fantasies was a good didactic idea, but M. Ciampi tended rather to paint the lily. Other pianists of the week included Stanislaw Niedzielski (all Chopin) Louise Gargurevitch (specializing in Liszt and the modern) and Tessa Bloom, a promising English girl doing Mozart, Schumann and Brahms.

Two American singers have given successful recitals. Susan Metcalfe-Casals sang Schubert and Brahms Lieder with assured mastery and expressive power, and a group of French and Spanish songs with excellent taste. Paul Robeson appeared in the Albert Hall on a Sunday afternoon and again made his strongest appeal with Negro spirituals. He also sang some Russian songs, displaying his magnificent baritone and superior technic.

A German singer now settled in London, Rose Walter, included in a recital of *Lieder* some rarely heard seventeenth century German songs and incidentally proved herself an artist of high calibre.

Weingartner Conducts

Felix Weingartner at seventy-two is younger than many men half his age. He proved this again by conducting an all-Brahms program for the Royal Philharmonic Society a few days ago. The Tragic Overture and the second and third symphonies stood out in their full proportions, with nothing added and nothing taken away. To expect an all-consuming passion from a veteran like this would be asking too much; but the sheer architecture of these works presented without mannerisms is impressive, both by its dignity and its gracious lines.

At the latest of the B.B.C. concerts of contemporary music, the first performance of Frank Bridge's Concerto Elegiaco for cello and orchestra was given by Florence Hooton, with the composer conducting. Like all of Bridge's recent music it is modern in idiom and deeply serious in content. This particular work evidently aims to express something intensely human; it is somewhat spasmodic and violent in its sudden changes of moods—possibly a reminiscence of the spiritual turmoils of the World War. It was beautifully played. Conrad Beck's Innominata, also a serious piece in the modern polyphonic style, and Aaron Copland's Music for the Theatre completed the program—the latter by way of emotional relief.

The Winter Proms came to an end after a fortnight of mostly full houses, without any outstanding events to record. Lamond played the Liszt E flat concerto on the final night; and a completely Hungarian program a few nights earlier brought Béla Bartók to London to play his second piano concerto with his accustomed rather brittle brilliance, so suited to his music. Two Liszt works, the Night Procession from Lenau's Faust, and the Mephisto Waltz from the same, as well as works by Kodály and Dohnányi made up a program that lacked neither color nor rhythm.

LOUIS BACHNER,
prominent teacher of voice of Berlin, is in America and will remain in New York and vicinity until June. At that time he returns to Europe and will hold classes in various cities abroad. (Photo by Atelier Elite, Berlin.)

recital by Gino Gorini, Venetian pianist. His list included works by Frescobaldi-Brugnoli, Scarlatti, Bach, Brahms, Schumann, Pizzetti, Casella, Bartok and Gershwin (Rhapsody in Blue). Gorini has fine rhythmic sense and interpretative intelligence, not to overlook his ample technic and beautiful tone. All proved delightful to his audience.

The second concert was by the Lener Quartet, always gladly and affectionately welcomed here. Beethoven, Mozart and Brahms constituted their texts. The Pozniak Trio, in works by Pizzetti, Telemann, and Beethoven gave the society's third concert.

Dresden Celebrates Composer's Birthday

Fiftieth Anniversary of Kurt Striegler Marked by Concert of His Works—Daughter of the Regiment Restored Without Acclaim

DRESDEN.—Among successful recitalists here was Miguel Candela, French violinist, who played to a packed hall and was greeted by tremendous applause. His most impressive work was in the Sibelius concerto and the Ravel Tzigane. Both reflected the full measure of his virtuosity and sweet tone. He had to give many encores. Karl Weiss, Dresden pianist, was the splendid accompanist.

Composer Celebrates

Kurt Striegler, for many years orchestra leader at the Dresden Opera, celebrated his fiftieth birthday on January 9 with a concert of his own composition. A festive audience filled the Opera for the occasion and many laurel wreaths and floral tributes were laid at the composer's feet at the end of the concert. Robert Burg, Margarete Teschemacher and Willibald Roth, soloists from the Opera, helped to make the evening a success. Five songs with orchestra, sung by Margarete Teschemacher, with her beautiful, cultivated voice, were particularly impressive and disclosed again the genial gifts of this composer.

Donizetti Restored

After an absence of many years, The Daughter of the Regiment, by Donizetti, reappeared at the Dresden Opera. Had it been Lucia or even Elisir d'Amore, chances are the success would have been more significant, but as it was, the performance fell rather flat. It was built too much around one person: the coloratura, in other words Erna Sack, the only coloratura at the Dresden Opera. Miss Sack sings A above high C, and consequently her middle register is not strongly developed. But she was well suited to the part and looked "darling" as a soldier. Others were Martin Kremer (Tonio), Ludwig Ermold (Sulpice), Jessika Koetrik (Marchesa), and Kurt Striegler, who conducted.

ELINOR JANSON.

Music in Florence

(*Continued from page 5*)

expressed in this composition in concise, forceful, colorful, and vivacious manner.

Previtali and Zecchi

The third concert of the series was under Fernando Previtali, and with the collaboration of pianist Zecchi, whose reappearance in Florence was warmly welcomed. Zecchi was enthusiastically applauded for his serene presentation of a Mozart concert in C, Beethoven's concerto in the same key, as well as the Bach concerto in C. Other items were La Giara by Casella, and pieces from La Sposa Porteggiata by Busoni. Previtali's sensitive conducting, and the perfect balance which he obtained between piano and orchestra, and Zecchi's individual performance, made this concert a notable one.

Guarnieri Appears

Antonio Guarnieri led the fourth concert, opening with overture to Mozart's Don Giovanni. Brahms' fourth symphony followed. Lago d'Amore, by Cesare Nordio (director of the Liceo Musicale of Bologna), Don Giovanni by Strauss, La Novelletta by Giuseppe Martucci, and Prelude and Death of Isolde from Wagner's Tristan were also heard, Maestro Guarnieri winning acclaim for his inspiring work.

Music Society Opens Season

It would be difficult to find a town in Italy lacking a society organized for the purpose of giving concerts, so deep and universal is the love and demand for music. In Florence as throughout Italy, there is the Amici della Musica (Friends of Music Society) which annually holds its series of chamber music concerts in the Sala Bianca (White Saloon) of the Pitti Palace, formerly the residence of the Grand Dukes of Tuscany, later Royal Palace in Florence of the Italian Kings.

The society opened its season with a piano

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Eastman School of Music

Announcement has been made of the current broadcasts (over an NBC network) of the Eastman School of Music and the Rochester Civic Music Association of Rochester, N. Y. February 6 brought the Eastman School Chorus with orchestra under the direction of Herman Genhart in Beethoven's Mass in C, with a solo quartet made up of Hazel Gravell, Geraldine Southern, Morris Poaster and Kenneth Spencer; 13, a program by students from the flute ensemble classes of Joseph Mariano. On February 20 the Rochester Philharmonic Orchestra is scheduled, with Sir Hamilton Harry conducting, in music by Elgar and Haydn; 27, the Eastman School Symphony Orchestra (Paul White, associate conductor) in D'Indy's symphony on a French Mountain Song for piano and orchestra, with Hazel Turner, soloist; March 5, the Phi Mu Alpha Little Symphony Orchestra (Karl Van Hoesen, conductor); 12, students from the chamber music classes (piano and strings) of Sandor Vas; 19, the Eastman School Symphony Orchestra (Paul White, associate conductor); 26, students from the string and woodwind ensemble classes of Arkadia Yegudkin; April 2, the University of Rochester Band (Fred Fennell, conductor). In addition to these programs, the Rochester Civic Orchestra (Guy Fraser Harrison, conductor) broadcasts every Wednesday, also through NBC facilities.

David Mannes Music School

On January 27, a short program by young students was given at the David Mannes Music School for the invited friends of the Auxiliary Society. The ages of the performers ranged from four to sixteen. The program consisted of piano, violin and flute solos from the works of Bach, Beethoven, Haydn, Mozart, Schumann, Scarlatti, Moskowski, Brahms, Mendelssohn, Saint-Saëns, Debussy and Vieuxtemps. Tea was served after the recital. Among the fifty members of the Auxiliary Society are: Mrs. Charles K. Carpenter, Mrs. Walter Damrosch, Mrs. William H. Davis, Mrs. Maurice Farrell, Mrs. Alfred A. Fraser, Mrs. William F. Gibbs, Mrs. Leonie K. Guinzburg, Mrs. Oliver H. P. LaFarge, Mrs. George McAneny, Mrs. James Gamble Rogers, Countess R. de Roussy, Mrs. David Sarnoff, Mrs. Thomas W. Swan, Mrs. Gerald Warburg, Mrs. Walter Sullivan, Mrs. Throop Wilder, Mrs. Ira M. Younker.

Fontainebleau School of Music

FONTAINEBLEAU, FRANCE.—Nadia Boulanger will give musicology as one of the major courses at the Fontainebleau School of Music this summer, in addition to her courses in composition, harmony, lectures, and other subjects. She is especially equipped for such a course and her knowledge and use of the English language are of great assistance in making her work more valuable to all students. Last summer Mlle. Boulanger's lectures were on the development of musical forms. The one on song was illustrated by the Countess de Polignac; the one on the sonata by the fifteen-year-old violinist, Paul Makanowitzky. He played at two sessions, the first time Bach, Mozart, Beethoven, the second time Schubert, Schumann, Fauré and Stravinsky. At the lecture on the concerto, Louise Talma of New York played with Mlle. Boulanger the Mozart C minor and the Jean Francaix concertos. Mlle. Boulanger has been appointed head of the department of composition for the Ecole Normale de Paris, with Igor Stravinsky as collaborator.

STUDIO NOTES

ESPERANZA GARRIGUE

Esperanza Garrigue, teacher of voice, recently presented an evening of music at her New York studio. Mme. Garrigue invited five young composers of as many nationalities to feature some of their compositions. These were Mortimer Browning, American; Eric Zardo, Italian; Jean Marquise, Swiss; Isadore Freed, Russian-American; Roxas Solis, Filipino. Several of Mme. Garrigue's artist-students read the new music before a distinguished audience.

After the interesting hour was over there was an impromptu program, with Norma Richter, opera and concert soprano, joined by a guest artist, Lawrence Powers, opera tenor. The two sang the entire first act of Tosca with beauty of tone and expression. Miss Richter added the Vissi d'arte by request. Anca Seidlova, pianist, played the orchestral parts throughout the evening with skill and artistry, qualities which also characterized her piano solos of modern Czecho-Slovakian music. Paula Fire, after displaying exceptional reading ability, scored for her singing of the Liebestod from Tristan and Isolde. Mrs. Herbert Rosengartner gave a fine interpretation of Les Larmes from Massenet's Werther. Helen Webber, Helena Albert and others assisted with the new compositions. S. K.

EUGENIE B. ABBOTT

Activities of Eugenie B. Abbott, vocal teacher of New York, include teaching many prominent singers, who are heard in public and private. Elspeth Macfarlane, head of the Sutton Beekman School, is also a church soloist. Cyrille Simmons is soloist of a Ridgewood, N. J., church and is heard in concert also. Lottie Lewis has been heard in New York appearances. Mme. Abbott's son, Gregory Abbott, is a singer and radio announcer.

On February 10, Mme. Abbott gave a talk on Voice and Diction at the Sutton Beekman School, in which she touched on the following subjects: correct poise as a help to natural, normal breathing; what breathing is, and its action in producing voice; the singing and speaking voice tone; the placing and use of the speaking voice as an aid to singing; the great need of more beautiful speaking voices; what resonance is, a brief outline of how to produce a clear, resonant voice, leading to diction, and certain rules governing it. Illustrating the various topics of her talk, she gave examples.

EUGENIE B. ABBOTT

VERA McINTYRE

Included among the artists working with Vera McIntyre at her New York studio are Rolf Gerard, tenor, who is on national tour singing leading roles with the San Carlo Opera. He has been broadcasting, also, from most of the major cities on tour. Rebekah Crawford, contralto, is fulfilling many concert engagements. This past month she has been engaged for programs for the Prospect Club of Brooklyn, the Long Island Federation of Women's Clubs, Sixty-first Convention in the Hotel St. George in Brooklyn, the board of directors of the Brooklyn Home, and has, among her future bookings, been engaged for a program for the Protestant Big Sister's Convention, in the Brooklyn Academy of Music on May 7.

Geraldine Bork, contralto, is on tour with the Blossom Time Company. Derick Adams is in the cast of Jumbo. Olga D'Allaz is active with concerts in the Metropolitan area and New England, and has been booked for a summer tour of the middle west. Corinne Jessup has been appointed director of music in the high school in Fairfield, Ill. Jessie Cutler Wixom is conducting a vocal studio in Buffalo, N. Y., returning to New York every third week. Millicent Bancroft was soloist during the Christmas holiday services in Palm Beach, Fla. Arthur Mayer is baritone soloist in the Tompkins Ave. Methodist Church, Brooklyn. Others engaged in church choirs are, William Drakert, baritone, Calvary Episcopal Church, New York; Marie Joslin, soprano, All Angels Episcopal Church, New York; Irene Blomberg, soprano, in the Church of the Holy Trinity, Brooklyn; and Frederick Poller, baritone, in the Chelsea Presbyterian Church, New York.

HENRY A. SCHROEDER

A series of Sunday afternoon musicales has been inaugurated by the students of the Community Music Studio (Henry A. Schroeder, director), Brooklyn, N. Y. The concerts are in cooperation with the Y.M. and Y.W.H.A. of Borough Park. The first event, which took place in December, presented Rita Kufeld, Phyllis Honig, Hannah Sobel, Mildred Green, Gloria Garber, Nathaniel Cantor, Hannah Goldman, Wally King, Albert Sells, Phyllis Reed, Josef Schroeder, Lillian Robbins and Morton Leight. Jasha Zaide was at the piano. Among the composers represented were Puccini, Flotow, Saint-Saëns, Victor Herbert, Mana-Zucca, Lily Strickland and others.

The second program was held on February 2, presenting music by Verdi, Massenet, Leoncavallo, Schumann, Offenbach, Mascagni, Cadman, Giannini, Lecuona and others. The afternoon's piano accompanist was Janet Karniol; conductor, Jeno Donath and guest artist Viola Philo. Performers were Phyllis Honig, Adolph Casden, Rose-Marie Moore, Mirian Seidner, Charles Coleman, Hannah Goldman, Phyllis Reed, Rose Becker's violin class, Gloria Garber, Mildred Green, Albert Sells, Josef Schroeder, Lillian Robbins, Wally King, Morton Leight and Claire Vermonte.

FRANCIS ROGERS

Leonard Stocker, baritone, artist-pupil of Francis Rogers, who made his debut in recital in Steinway Hall, New York, on January 27, sang a program of songs on February 6 for a large gathering of music lovers in the New York studio of Mr. Rogers. Mordecai Bauman, baritone, is touring in the Far West. Gean Greenwell sang the leading bass role in the performance of Rimsky-Korsakoff's Kitezh in Philadelphia. Mr. Bauman and Mr. Greenwell are also artist-students of Mr. Rogers.

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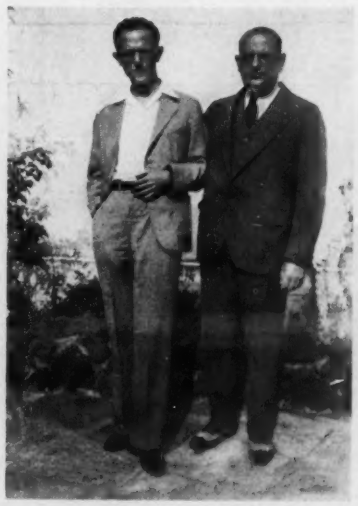
arrived recently in the United States by the SS. Ile de France. Mr. Feuermann is here for his second American tour, which carries him to the Pacific Coast. From there he goes to Japan.

LEON CARSON
was heard on the Melody Hour over WEAF on January 19 in a group of Italian, a Negro Spiritual and several modern songs by contemporary composers. (Photo by Leon Elsin.)



ANATOL RAPOPORT
(left) and his impresario, Joe Heitler, in Pueblo, Mexico, where Mr. Rapoport recently played his fourth piano recital. He has been engaged for three more.

OTTO and ETHEL LUENING
have been heard frequently recently in programs featuring contemporary American music. The soprano, assisted by Mr. Luening in the capacity of composer, pianist and flutist, appeared in New York at the New School for Social Research; at Town Hall in the International Music Guild series and over WEVD in two broadcasts for the University of the Air. First performances have been given to songs by Ernst Bacon and Evelyn Berckman. Mr. Luening's Fantasia for flute was heard recently at Town Hall, New York; his Serenade for three horns and strings was performed in Boston and at Harvard University under the direction of Ernst Hoffmann, and his Symphonic Poem was played three times in New York and Brooklyn under the baton of Franco Autori.

PHILIP FRANK,
violinist, is to be heard in recital at Town Hall, New York, on March 1. Composers represented on his program include Tartini-Kreisler, Lalo, Wagner-Wilhelmj, York Bowen, Cyril Scott-Kreisler, Bach-Kreisler, Leopold Auer, Paganini-Vogrich and Paganini-Auer.

HENRY SCHROEDER,
director of series of Sunday Afternoon Musicales which are being held in co-operation with the YM and YWHA of Borough Park by the students of the Community Music School. At the second concert on February 2, Viola Philo was guest artist with Jenö Donath, conductor. (Photo by Apeda.)

CORNELIUS VAN VLIET,
cellist, was soloist on January 17 with the Grand Rapids Symphony Orchestra playing the Haydn concerto. He gave recitals in Moorhead, Minn., on January 22 and in Valley City, N. D., on the 23. (Photo by Lumiere.)

GRACE LESLIE,
contralto, gave her first Town Hall recital in several years on January 29.

DR. AURELIA REINHARDT,
president of Mills College, Cal., has developed this institution from two hundred and ten pupils in 1917, to more than five hundred pupils in 1936. The college has built four new residence halls, a music building which contains a music hall seating five hundred people, studios, practice rooms, library and other equipment necessary for a music department. Mills College, is now a national institution, pupils being enrolled from every part of the country. Degrees are awarded in all liberal arts subjects and also a Bachelor's Degree in Music.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Herbert Mitchell, N. Y.

WINIFRED CECIL

Appears in the Bach B Minor Mass at Carnegie Hall, New York, March 3

She Is a Featured Soloist in Radio Programs, Among Them Show Boat Heard Every Thursday Evening Over NBC Network